

JUNIOR ARTS AND ACTIVITIES



MAGAZINE
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VOLUME II - NUMBER 1
JUNE - 1942
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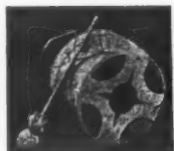
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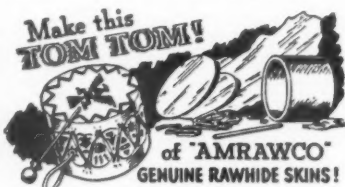
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This *Bibliography of Economic and Social Study Material* can be a definite aid to teachers in planning units on Democracy, industry, inventions, communications, etc. It may be obtained free from the National Association of Manufacturers, 14 West 49th Street, New York City, New York.

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Letters

Gentlemen:

I do enjoy your magazine JUNIOR ARTS AND ACTIVITIES very thoroughly and I am sure that you cannot measure the good things that we teachers glean from JUNIOR ARTS AND ACTIVITIES.

Very sincerely yours,
Ohio teacher

Many teachers have written letters similar to this one and we are very grateful. However, we are sure that there are certain aspects of JUNIOR ARTS AND ACTIVITIES which might be elaborated, certain activities which might be included, certain types of projects which might be deleted in order to make JUNIOR ARTS AND ACTIVITIES exactly the magazine for the particular teacher. We don't think we are perfect!

So, let's have your suggestions. A summer of preparation for the fall issues lies ahead of us. We're going to spend it mapping out a bigger and better JUNIOR ARTS AND ACTIVITIES. Any comments or criticisms which you have will be thankfully received.

Only remember, we cannot make use of every suggestion; but yours may be one which other teachers want, too, and so it may be incorporated into the material of JUNIOR ARTS AND ACTIVITIES.

Thank you for your co-operation.

Dear Editor:

I find ACTIVITIES ON PARADE to be very helpful and to be of very great educational value. The children, also, are enthusiastic about their monthly copies.

I wish you continued success in publishing ACTIVITIES ON PARADE.

Very truly yours,
Massachusetts teacher

If you and other teachers like you use and enjoy ACTIVITIES ON PARADE in your classrooms, we have a suggestion to make.

ACTIVITIES ON PARADE can only be published if a sufficient number of teachers obtain copies for their pupils. Well, that has been done. But, we shall be able to put more material into these magazines and make them even better if still more pupils are using them. In

that way they will be still less expensive. So, we wonder if you who use ACTIVITIES ON PARADE will tell other teachers about it. Explain how you use it in your classrooms. Tell how your boys and girls react to it. Show them copies. You will be helping the teachers, their pupils, your own classes, and yourself.

Dear Sir:

During the past years I have been a subscriber for JUNIOR ARTS AND ACTIVITIES. I have found it very helpful in my rural school. However, next year I am to have the position of supervisor in our county school system. I should like to know how a supervisor can best use JUNIOR ARTS AND ACTIVITIES in her work with the various teachers and classes.

Yours truly,
Wisconsin teacher

JUNIOR ARTS AND ACTIVITIES is now being used by a great many supervisors who find in it the answers to problems of carrying out various activities, adding to the teacher's store of ideas for various units and projects.

This fall we anticipate making many additions and improvements in JUNIOR ARTS AND ACTIVITIES. There will be articles, units, and projects devoted to music, reading, art, radio, safety, health, social studies, science. In addition to our regular book review and listening hour departments we shall add others. Many new features will appear each month.

We have in mind inaugurating a Correspondence Club where teachers may exchange news and views. Democracy is becoming increasingly important as a topic of discussion and study in all of the grades from kindergarten through high school and JUNIOR ARTS AND ACTIVITIES will present timely, new material on this subject.

From cover to cover, JUNIOR ARTS AND ACTIVITIES will be filled with ideas, projects, units, activities of all kinds; improved in presentation, appearance, and content. There will be new writers, new experiences, new talent. JUNIOR ARTS AND ACTIVITIES will be much more helpful and valuable to every teacher, principal, and supervisor.

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Thy woods and templed hills,
My heart with rapture thrills
Like that above.

Our fathers' God, to Thee
Author of Liberty

To Thee I sing;
Long may our land be bright
With Freedom's holy light;
Protect us by Thy might,
Great God, our King.



A NATIONAL MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

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★ ★ EDITORIAL ★ ★

"MILITARY VICTORY WILL BE SPIRITUAL DEFEAT IF THE NEEDS OF CHILDREN ARE FORGOTTEN IN THE STRUGGLE."

This is the declaration by the P.T.A. at one of its sessions of the National Congress in dedicating itself anew to the welfare of the children.

This is not the time for idle discussions — comparisons — reflections — personal gains. It is the time for complete understanding and action.

A late report advocates that before long every able-bodied man will either be in the armed forces or employed at defense work. Our school program must be classed A1 — vital to defense. Otherwise victory may be our biggest disaster. Without the strength — the work of our schools we lose the very things that make America worth fighting for.

In a Special War Extra Bulletin, the National Congress of Parents and Teachers issued the following challenge on

THE WAR AND OUR SCHOOLS

Parents and teachers must stand strong against any attempt to curtail the school program "for the duration of the war." Altho some colleges and universities are "telescoping" their courses, shortening the time required to complete them, and relaxing certain of their regulations to permit students to enter the armed forces, it must be remembered that many educators on the university level were advocating this plan long before the war and that it has, therefore, been carefully studied and adjudged to be reasonable at that level. However, *no such curtailment at the elementary- or secondary-school level can be considered for one moment.*

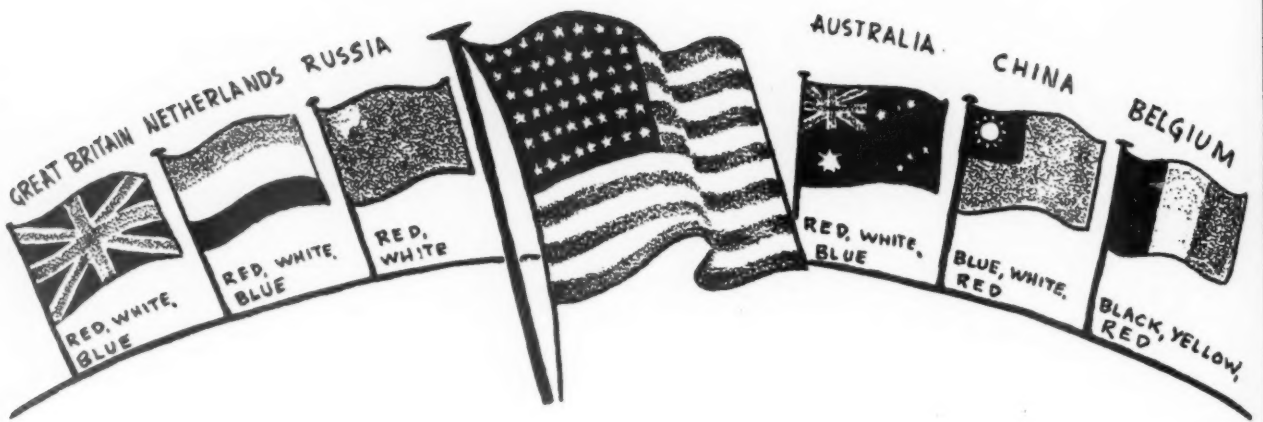
The education of America's children cannot be slighted without permanently disastrous results to America. We must not "sell the day to save the hour." The United States would never have come to its full prosperity without its public

schools, which have given so generously of the benefits of education to persons in all walks of life. The high standard of living in America, which accounts for the nation's great wealth, is due in large part to the influence of the free public school, which puts that standard within the reach of millions. To cripple our schools now would be to cut down our country's prosperity at the root — a shortsighted form of economy, surely!

Whatever else must be neglected because of the war, parents and teachers must fight without ceasing against the ignorant claims or the selfseeking clamors of those who would rob the children of their inalienable birthright. They must struggle without ceasing to protect the common ground of their dual endeavor, the schools that build those men and women, worthy inheritors of life in a free and happy land. They must stand solidly together behind every bulwark they can build to maintain that defense and that inheritance.

Read and explain this statement to your boys and girls. Have them copy it and take it home to their parents.

... EDITOR



KNOW THE FLAGS OF OUR ALLIES

June 14 is Flag Day, a time for commemorating in a very special way the Stars and Stripes which have always flown over a free America. This year let us share our Flag Day with other nations whose flags have also been the symbol of freedom from oppression. Our allies in Europe, Asia, Australia, South America are proud of their heritage, too.

The pictures at the top and bottom of the page show the flags of many of our allies. At this time of year, and because of the fact that these nations are constantly in the news, boys and girls may make an effort to learn to recognize the flags of the various nations.

You will notice that some of the flags bear the Union Jack in their upper left-hand corners. The nations whose flags these are belong to the British Commonwealth of Nations.

Many of the nations now united with us in our common effort have modeled their constitutions and their legislative

bodies after those of the United States. Many of the South American republics have done this. Czechoslovakia and Poland also used our constitution as a model for theirs. Thus we have a real bond of sympathy and friendship with these nations and we are glad to use our efforts for their cause which is ours also.

Of course, we could not show all the flags of our allies. Some were unavoidably omitted. Norway, India, Greece, Canada, New Zealand, South Africa, Costa Rica, Guatemala, El Salvador, Honduras, and Nicaragua are with us, but their flags could not be included.

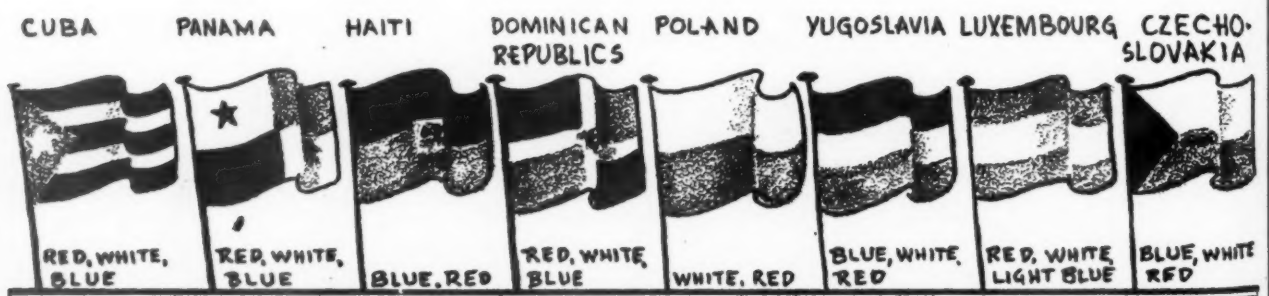
Luxembourg is the smallest of all the nations resisting the forces of aggression. With other nations in Europe, Luxembourg was "conquered" but her leaders and a great many of her people still are fighting bravely for the liberation of their homeland.

Around these flags may be built an interesting program such as is out-

lined in another portion of this issue. The flags may be drawn on rather heavy paper and colored with temperas or crayons. After the program the flags may be used for a display to illustrate parts of a study on Democracy or to show the trend of current events.

Beneath each flag we have shown the colors which are used in its construction. The flags of Haiti and the Dominican Republic have the coats of arms of their respective countries in the centers of their flags. Because we could not make our pictures any larger, these coats of arms are not very distinct. However, in making flags of those countries, you may consult a dictionary or encyclopedia which is sure to give an accurate picture of them.

This is the last of our series on the flags of our allies. We have tried to bring out a few lesser-known facts about them in the hope that boys and girls will be able better to understand the people of the gallant nations fighting for freedom.



INTRODUCTION

With so much attention being focused on India in the light of current events, we believe that boys and girls will want to learn about this vast, important, and unusual country. In general, too much emphasis has been placed on the bizarre and the exotic aspects of Indian life and culture. Now, the more fundamental elements are brought to the fore.

MOTIVATION

With an attack by the Japanese an unpleasant possibility, there is little doubt but that India proper will be figuring more and more prominently in the news. A discussion of current events will undoubtedly stimulate interest in this land and its people. Perhaps a study of Rudyard Kipling's stories may serve as the approach. Music appreciation classes generally include some descriptive music of India which may prompt discussion and lead to a study of India in general.

DEVELOPMENT

I Position of India in Asia

A Boundaries: Persia, Afghanistan, Russian Turkestan, Sinkiang and Tibet (China), Nepal and Bhutan (independent states advised by the British), Burma, Indian Ocean, Bay of Bengal, and Arabian Sea.

II Definition of the extent of India

A Greater India is British India and the native states and kingdoms.

B British India

1 Madras

2 Bengal

3 Bihar

4 Orissa

5 United Provinces of Agra, Oudh, Bombay, and Punjab and Central Provinces, Berar, and Assam.

C Since 1937 Burma has been separated politically from Greater India.

D Of the native states which form a part of Greater India and which are partially governed by Britain, the most important are Hyderabad, Mysore, Kashmir, Gwahior, and Baroda.

E France and Portugal own small coastal possessions in India.

III Kinds of land in India—surface features

A Mountains

1 Himalayas, "Home of the Snows"—Mt. Everest highest mountain in the world between Nepal and Tibet (29,140 ft.)

2 Eastern and Western Ghats in the south along the peninsula.

B Rivers

1 Ganges and Brahmaputra—rise in the Himalayas and flow into the Bay of Bengal—numerous tributaries.

2 Indus—rises in Himalayas and flows into the Arabian Sea.

C Plains

India



• A UNIT ON INDIA •

FOR THE UPPER GRADES

by

ANN OBERHAUSER

1 Indian Desert, northcentral portion

2 Deccan Plateau — between the Eastern and Western Ghats.

D Beautiful valleys between mountains in the north—Vale of Kashmir

IV People in India

A In general

1 India is one of the world's most densely populated regions. It has about 360,000,000 people living in an area smaller than that of the United States.

B Inhabitants

1 Earliest people in India were called Dravidians.

2 Invaders called Aryans came from the north and drove Dravidians southward. This Aryan invasion gave India her principal religion—Hinduism—and the greatest majority of her people, although the Aryans and Dravidians mixed.

3 Later came Mohammedans, separate in race and in religion.

4 Other minor racial stocks such as Mongolians, etc.

5 Results of these various people coming to India.

a Many different languages and dialects

b Different religions and philosophies of life

c Different physical characteristics

C Characteristics of the people

1 Indians of the north—powerfully built men who like to fight

2 Indians of the south—artisans and intellectuals not much given to fighting

D Reasons for the difference in people

1 The northern Indians are Mohammedans whose religion (strictly adhered to by the members) has nothing in its precepts which deters a man from fighting for what he believes is just. The northern Indians are, therefore, brave fighters although during peacetime they are industrious and intelligent citizens, craftsmen, etc.

2 The southern Indians, adherents of Hinduism and its branches and of other lesser-known religions, believe in patience and in submission to the inevitable. This makes them uncomplaining workers but poor fighters. Their attitude toward life is one of bearing suffering without trying to alleviate it.

E Languages—In India there are over 200 different languages spoken by the natives but some are merely complicated dialects of the same basic language. However, it is often very difficult if not impossible for an Indian from one section of the country to understand an Indian who lives in another part.

F Primitive people in India — Although most Indians are highly civilized people with a long and illustrious history, there are some aboriginals still to be found in the jungle reaches of India. These people, supposedly, are the remains of the conquered Dravidians who did not mix with their Aryan conquerors.

V Plant and animal life in India

A Most of India has a tropical climate. Tigers, panthers, bears, elephants, snakes, buffaloes, and various kinds of birds and insects are found. The cobra and several other types of snakes are particularly dangerous be-

cause their venom has such a quick action that it is almost impossible to prevent such a snakebite from being fatal.

B Tropical vegetation is plentiful because of the fact that rainfall in India (in most sections) is very heavy. In one state, the average rainfall is 500 inches a year.

VI Occupations of the people

A Agriculture—almost 90% of the people are engaged in tilling the soil. Their chief crops are rice, millet (a kind of grain), tea, coffee, cotton, sugar cane, dates, coconuts, rubber, etc.

B Since cotton is used and grown in such great quantities in India, they have developed great cotton mills.

C Sugar cane is refined.

D Native crafts occupy the time of a great many Indians. These crafts, of little commercial importance, consist of metal work, hand spinning and weaving, etc.

VII Resources of India

A Agriculture — there are vast amounts of land suitable for the growing of various crops. In addition to those mentioned above, jute, tobacco, and tropical fruits and vegetables can be grown. However, because of the primitive agricultural methods of the people and the small amounts of land held by individuals, many otherwise profitable crops are merely raised for the subsistence of the Indian people.

B Mineral—India contains stores of coal, iron, petroleum, salt, manganese, gold, silver, copper, and lesser minerals. Formerly there were vast quantities of precious stones to be found in India.

C Water power—the British government is creating hydroelectric plants in India which will supply power for her growing industries. Great dams divert water to the arid regions, also, thus preventing India from being devastated by famines which used to cause such suffering in years when rains were insufficient.

D Man power — probably India's most valuable asset at the moment is her reserve of man power needed in war industries and in the armed forces of the United Nations in their struggle. The people of India are, in general, excellent and intelligent workers and would prove very helpful in producing the materials needed to win the war.

VIII Transportation and communication

A Roads

B Railroads

C Rivers

IX History and culture

India, with the possible exception of

China, has the oldest living civilization in the world. While Europeans were struggling in primitive huts, Indian arts and architecture were flourishing.

We have discussed some of the invasions which left their mark on the physical appearance of the natives. Aside from these various Mongolian princes conquered India and imposed their rule. However, instead of transforming the Indians, they themselves became absorbed into the country so that they are now one with it although the best parts of their respective cultures remain interwoven with that of the Indians.

When the great general Alexander was conquering the world, he arrived finally in India. He never subjugated the country and there is some dispute about the influence of Greek culture upon the Indians. They were not influenced to any great extent; that is certain.

Later, the Mohammedans came down from the north. It is possible that they contributed more than any other modern group to the development of Indian life. Their architecture (as seen in the Taj Mahal) is a beautiful adaptation of Indian and Mohammedan features.

Between the periods of conquest, India enjoyed comparative prosperity, peace, and progress.

All this more or less ended with the coming of the Europeans who fought over so rich a prize as India. First came the Portuguese; then the French and British. The British finally won domination of India and under the British Empire India is making strides toward becoming a modern, independent (at some time in the future) nation.

Religion has always played the dominant role in India. At present her two most prominent religions are Hinduism with Brahmanism and its various branches and Mohammedanism.

Hinduism was introduced into India by her Aryan conquerors and it is supposed that the caste system was formulated to protect the Aryans from mixing with the Dravidians. Probably the chief characteristic of Hinduism as it appears to westerners is its caste system. A Hindu is born into a caste and must live by it during all his life.

The lowest caste is that of the "pariahs" or the untouchables. These people are the poorest in all India and, because of the caste restrictions of the other people nothing could be done for them by Indians. However, the British government and missionaries from Britain and other countries have endeavored to help them and much good is being done.

The Hindu religion and culture has given to the world great bodies of knowledge. The ancient language—Sanskrit, in which were written India's two great epic poems *The Ramayana* and *The Mahabharata*—is one of the most beautiful in the world. The Indians were highly advanced in the sciences of astronomy, philosophy, and mathematics. Their architecture was singularly complex and beautiful.

At the present time there are many universities in India. Her students are among the most learned in the world. Many also go to colleges in the United States and Great Britain. Her philosophy, in general, is of a very high order.

India is not a backward country, as some imagine. She is a land with a rich heritage and great promise for the future.

X Daily life of the people of India

A Homes—generally made of mud (except the very rich); of course, this varies with the different sections of the country. The roof is thatched. Usually one room is all there is in an Indian house and there are no chimneys to take the smoke out when cooking is being done.

B Food — Indians of the poorer classes (and richer ones, too) do not use knives and forks and their plates are plantain leaves. Rice and curry (a kind of spicy sauce) are the main articles of diet. However, these are augmented by fruits and vegetables and sweets. Hindus will not eat any meat.

C Transportation—the native types of vehicles are the bandy, jutka, handcart, and gig. The bandy is drawn by either one or two bullocks. It is like an elongated barrel when viewed from the sides which are painted bright colors. Some do not have the top cover. This type of cart is used in villages and in the country.

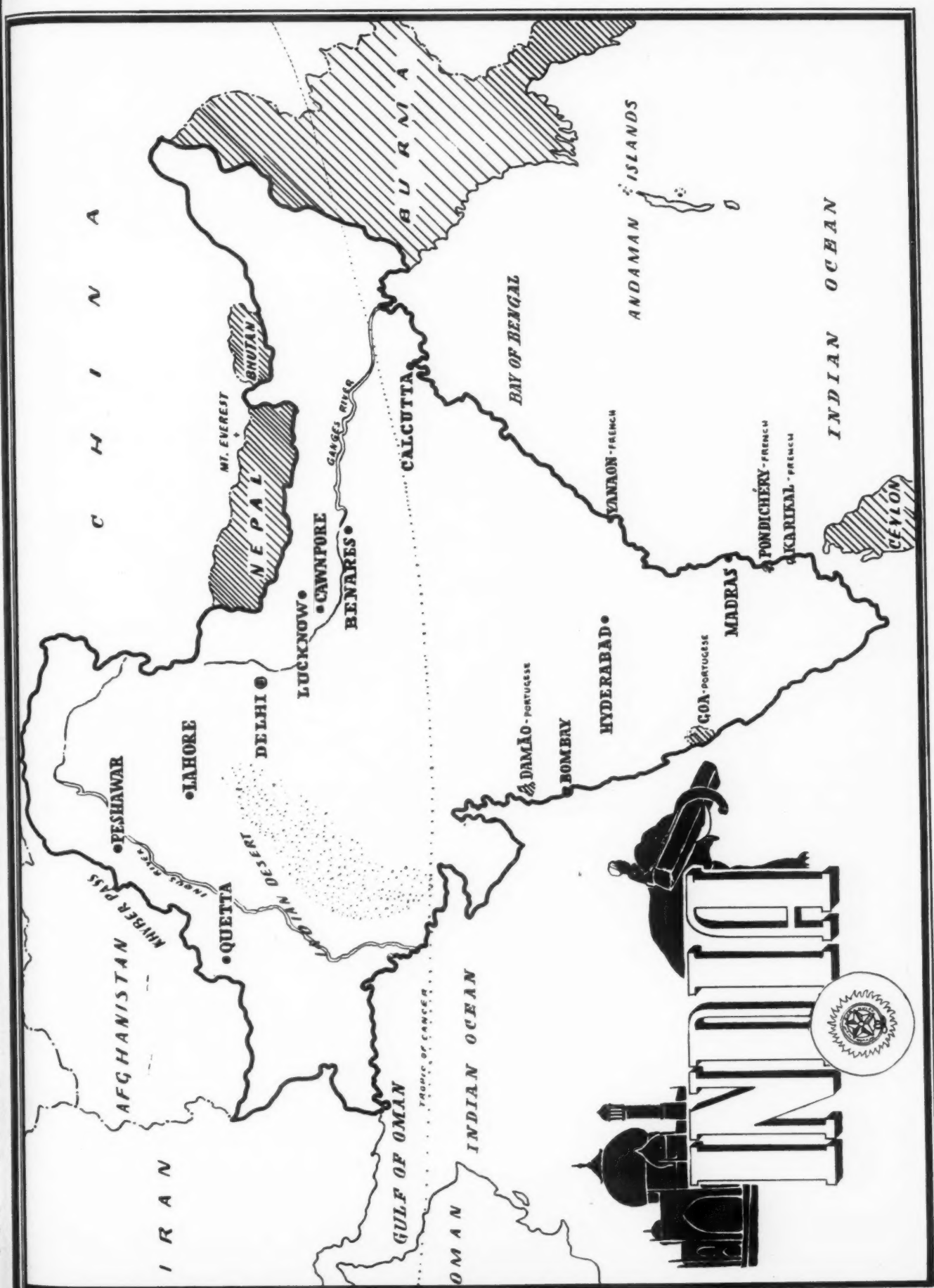
The jutka is drawn by a small horse which usually has bells tied about its neck. It moves relatively fast.

Only one person can sit in the tiny gig. This cart is not used for traveling, merely for pleasure and amusement. It is drawn by a small bull decorated with beads. It is really a bench on wheels.

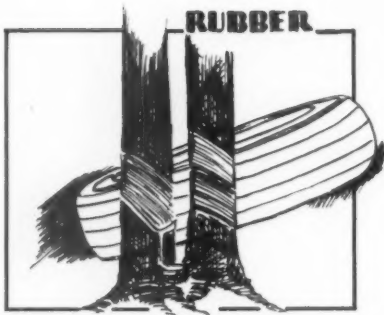
D Costume—The characteristic item of an Indian girl's costume is her saree, a wide band of cloth which is wound about the waist and then draped over her left shoulder. Some of the sarees are trimmed very beautifully.

Mohammedan men wear turbans.

Hindu men wear the long, rather tight white trousers with a blouse. Some wear a skirt-like garment, the reshtie.

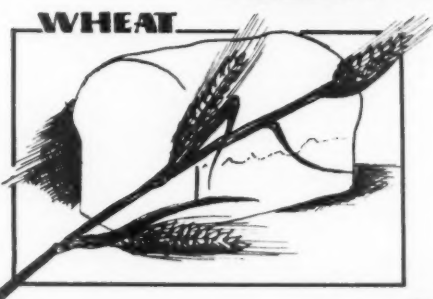
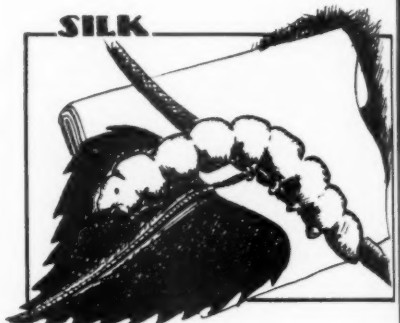
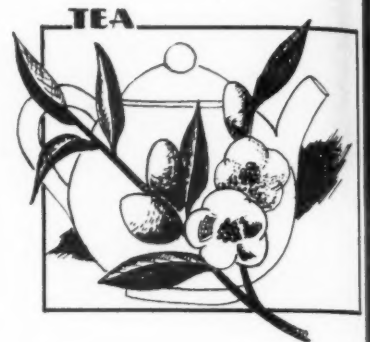


PRODUCTS OF India



Then use colored ribbons to connect the part of India where the product is grown with the picture of the product itself. For example: coffee is grown in the southwestern part of the country so the ribbon would be attached to that section.

Plan the arrangement of the products so that the ribbons will not have to cross too much.



INDIA **BLOCK PRINTS**



Making imitation block prints is easy and lots of fun. The products of this form of art are very attractive, too.

Select the kind of picture you would like to make. You may make borders with imitation block prints too but you will have to cut them out and paste them because it is not a good idea to wash the cover of your notebook or the paper which is to be used for other purposes.

Sketch the design on a piece of paper. Paint those areas which you want to be white with thick white paint—the consistency of cream. Apply the paint very evenly. For a rough effect, apply the paint loosely; for an even effect, a careful application of paint is necessary.

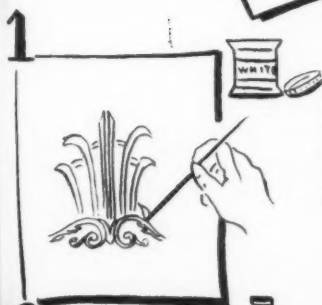
Then after the paint is very dry, brush drawing ink over the entire surface. When this is thoroughly dry, wash the drawing under a faucet. Your picture will be finished.

Caution: when applying the ink, do not rub but let it drip over the surface.

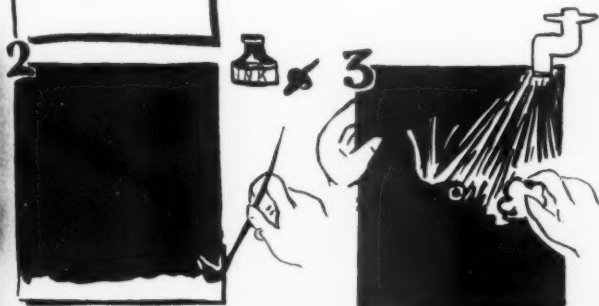


1. SKETCH DESIGN AND PAINT WHITE PARTS WITH WHITE PAINT.

2. WHEN DRY APPLY WATER-PROOF DRAWING INK OVER ENTIRE SURFACE OF PAPER.



3. WASH UNDER FAUCET. FINISHED DESIGN WILL SHOW THROUGH.



INDIA

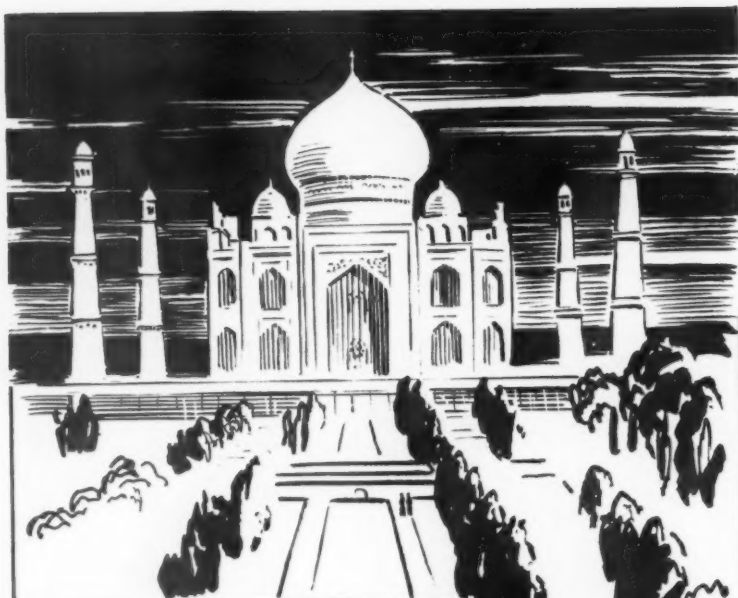
These pictures show many phases of life in India. Notice the type of costume worn by Indian ladies. The shawl part is called a saree.

We have written a few words with the Tamil characters which are used in a large section of India although there are many other languages and dialects spoken and written there.

Some people in India are trying to revive the native arts and crafts which have somewhat fallen into disuse. Find the picture showing a type of Indian spinning wheel. The Indians make beautiful cotton cloth.

The other pictures show life in India's villages and great cities. Do you realize that Calcutta is the second largest city in the British Empire?

Use the pictures to get ideas for the illustrations in your India notebook. Such a large country as India should have a large notebook to commemorate the study. A picture of the Taj Mahal is excellent for the cover of the notebook and some of the Tamil script will make a fine border.

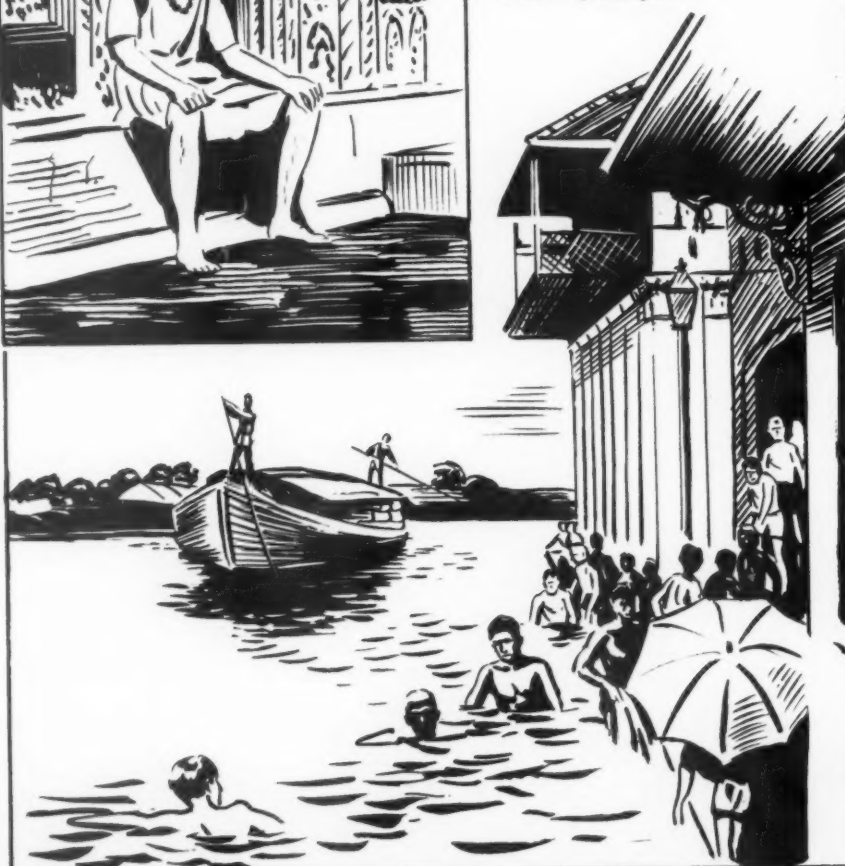


TAJ MAHAL



TEMPLE GUARD

THE GANGES



WOMENS' COSTUME



TAMIL SCRIPT

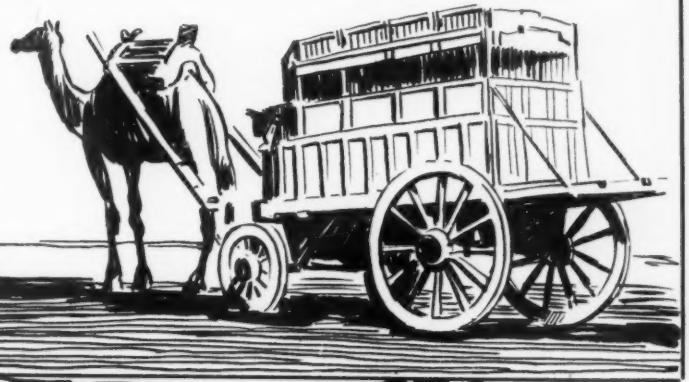
நீங்கள் ஒரு சாமானியர்

"YOU ARE A CLEVER PERSON"

RICE FIELDS



MAIL CART



WEAVING



CHURNING BUTTER



FARMING



A study of horses may be the outgrowth of a farm life unit or it may be developed after a study of pets. The circus unit may arouse interest in horses, also. But whatever the approach and motivation for this unit, pictures of famous horses, horses in various poses, and horses of fiction should be posted on the bulletin board and in other prominent places in the room.

Read stories about horses—fact or fiction to the children. Take part in discussions about horses.

Here are facts about horses which should be brought out during the development of the unit.

I What are horses?

A Type of animal called equine

- | | |
|---------|--------------------------------------|
| 1 Horse | all belong to this family of animals |
| 2 Zebra | |
| 3 Ass | |

B Appearance

- 1 Horses have four long legs.
- 2 Horses have hooves which are really single toes.
- 3 Horses have manes and long tails.
- 4 Some horses are large.
- 5 Some horses (such as ponies) are small.
- 6 They can run swiftly.
- 7 They use their legs and teeth to protect themselves.
- 8 They are of various colors.
 - a Black
 - b White
 - c Chestnut or brown
 - d Roan—chestnut or black with gray sprinkled throughout
 - e Dapple—a kind of gray and white
 - f Bay—light chestnut
- 9 Horses are shod with metal horseshoes to protect their feet.

C Once upon a time horses did not look very much like the ones we see today.

- 1 They were very small.
- 2 They had four toes on their front feet and three toes on their hind feet. These helped them travel in the muddy earth.
- 3 When the earth became dry, they did not need the toes and their hooves were developed making running over hard ground much easier.

II Where do horses come from?

A Horses are found in almost all parts of the world.

B Wild Horses

In the western parts of the United States—descendants of Spanish horses—called mustangs.

2 In Siberia

III Are there many kinds of horses?

A Horses that are good runners

- 1 Arabian horses—not so fast as

HORSES



A UNIT ON A FAMILIAR ANIMAL FOR THE PRIMARY GRADES

American horses but very fine.

2 Kentucky thoroughbreds — developed in this country for racing.

3 English horses — native horses crossed with Arabians, used for speed.

B Horses that work

- 1 Hunting horses
- 2 Harness horses, not much needed since automobiles have come into use.

3 Draft horses — more European than the others — the knights of old needed big horses to carry heavy loads because of the armor they wore—draft horses came from these—draft horses pull heavy loads.

- a Belgian
- b English Shire
- c Clydesdale
- d Percheron
- e Suffolk Punch

D Ponies — small horses used for playing games (polo), drawing small carts in several European countries, children ride ponies.

E Mules—part horse, part ass

IV How are horses useful to man?

A They help him travel from place to place.

Riding horseback is sometimes the only way one can travel where there are no roads.

B They are used in the army.

1 The cavalry is that part of the army which uses horses.

2 They pull guns and equipment. Again, in modern wars motors sometimes, but not always, take their place. Mules are used in this work, also.

C They help the farmer in his work of tilling the soil.

D They pull heavy loads.

E They give pleasure to man.

1 In hunting

2 In riding

3 In racing

F Sometimes horses are used to make needed things for man.

- 1 Horsehide for shoes, gloves, and

baseball coverings.

2 Horsehair for stuffing furniture and for brushes.

V How should horses be cared for?

A Feeding

1 Horses should be fed hay and oats and corn.

2 They should have plenty of water to drink.

B Cleaning and grooming

1 Horses should be brushed and wiped with a cloth.

2 They should be washed.

3 They should be shod (get new shoes) frequently

C Housing

1 Horses should be kept in a clean stall.

ACTIVITIES DURING THIS UNIT

LANGUAGE: Read stories about horses to the children and make stories available for the children to read. Poems on this subject also abound and children will enjoy reading them and then trying to compose some for themselves.

Either encourage the children to write stories about their experiences during this unit or copy the stories which the class dictate and place these in a notebook.

Write captions for pictures about horses.

SPELLING: Here is a list of words which may be learned: horse, mare, colt, farm, race, hunt, draft, stall, oats, corn, hay, barn.

SOCIAL STUDIES: Discuss the manner in which horses and other animals are of use to man.

Discuss the various places from which horses come—western America, etc.

SCIENCE: The children learn simple facts about animals.

They should learn something of caring for animals.

They learn that animal's food differs from ours.

ART: Make sketches of horses in action for a notebook.

Paint tempera pictures of horses doing the various things as outlined in the unit.

Model horses in clay.

Carve horses from soap.

STORIES AND POEMS

"A Farmer Went Riding," *Book Trails*, Vol. I, p. 128

"For Want Of A Nail," *Book Trails*, Vol. I, p. 34

"The Leap Of Roushan Beg," Henry Wadsworth Longfellow (for older children or for reading to children)
The Brown Marsh Hawk, Cornelia Meigs

The Pony Express, by Renee B. Stern

The HORSE

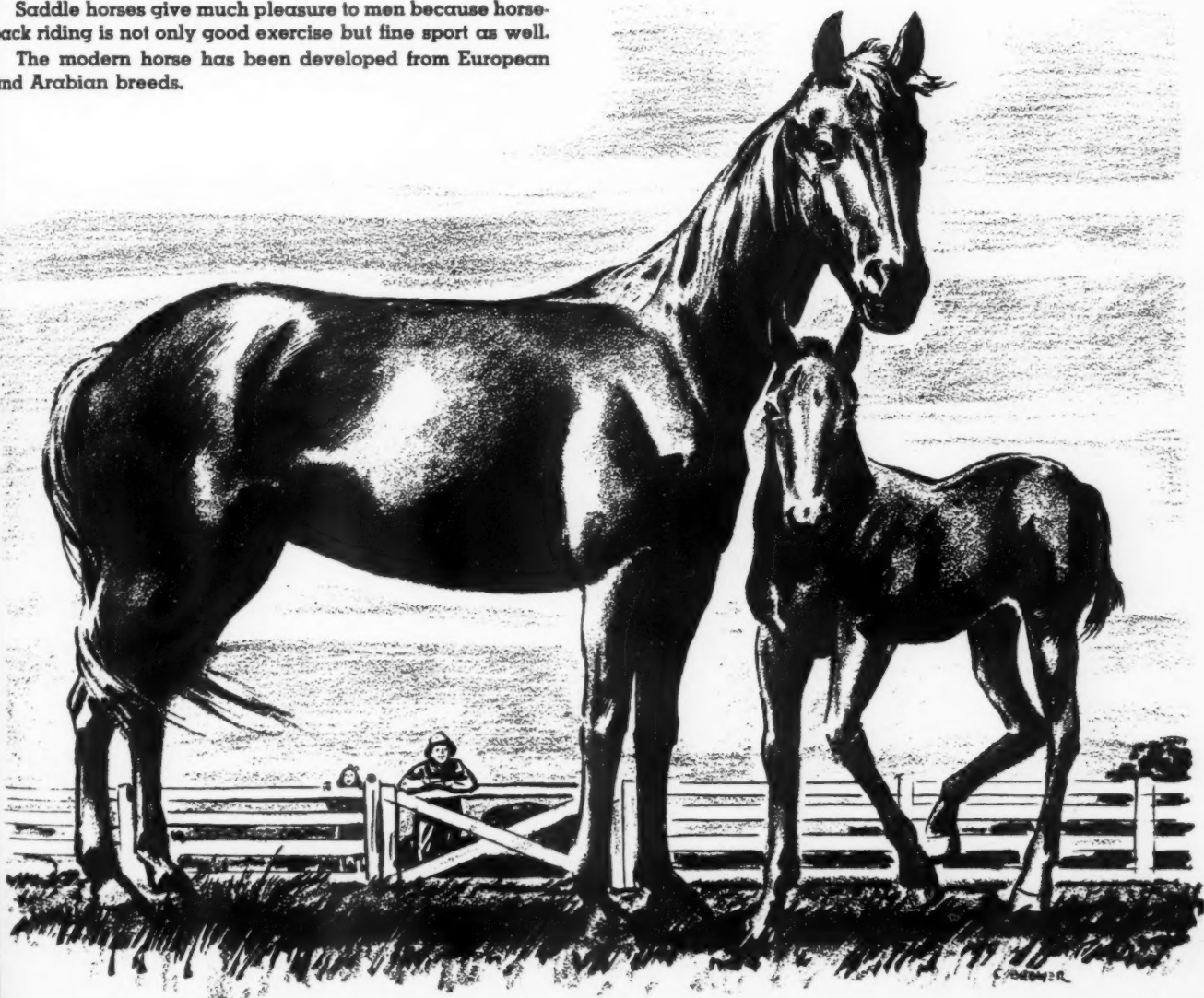
The horse has, almost since the days of the cave men, been man's most faithful servant. It certainly was his most effective means of transportation until the automobile was invented and came into general use.

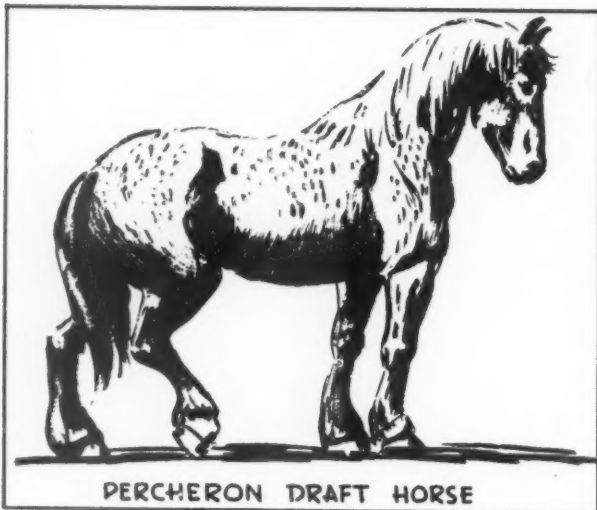
The horse serves man in many ways even to this day. Great, stout horses are used to pull loads and to do heavy work on the farm. In places where tractors are too expensive or are impractical, horses still perform much the same type of work which they did many years ago.

Horses can be used in places where there are no roads. They can be used where an automobile would have great difficulty in traveling.

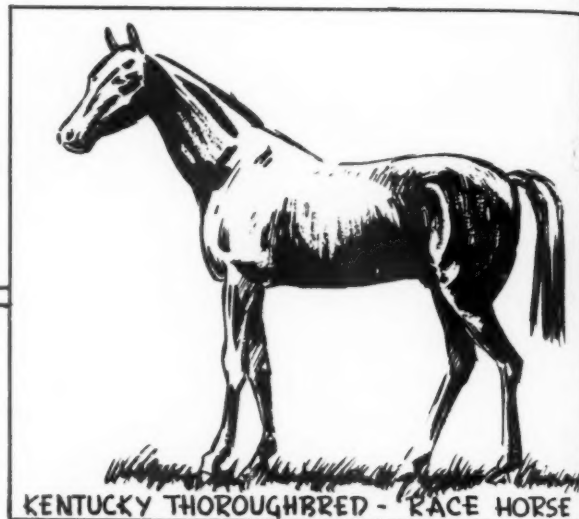
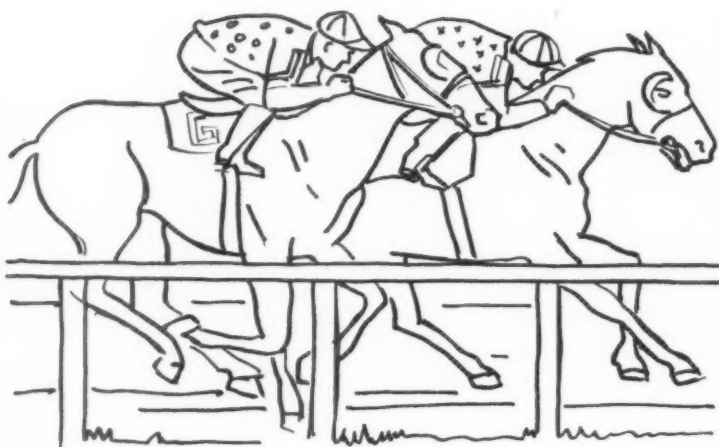
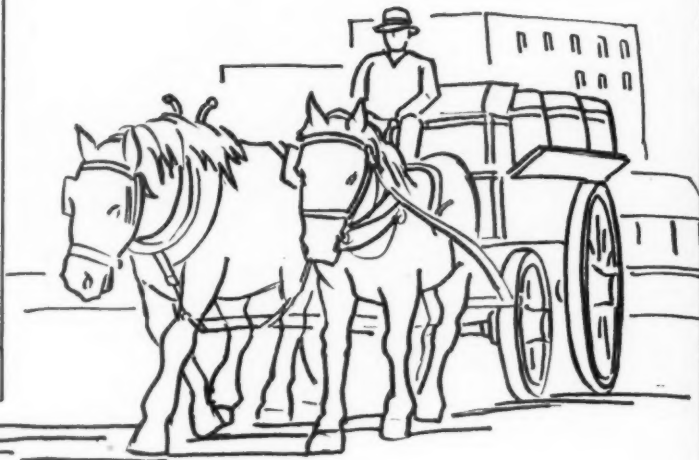
Saddle horses give much pleasure to men because horseback riding is not only good exercise but fine sport as well.

The modern horse has been developed from European and Arabian breeds.

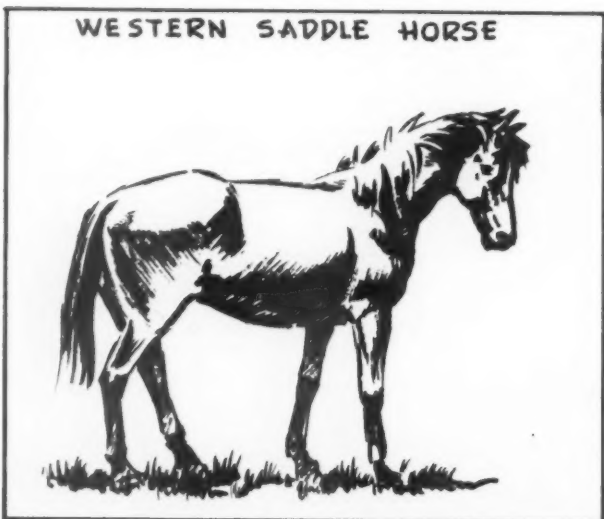




PERCHERON DRAFT HORSE



KENTUCKY THOROUGHBRED - RACE HORSE



WESTERN SADDLE HORSE



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Like literary art, music has its own language. To understand music requires a knowledge of at least the words used in elementary text books. Most of the expression marks used in music are of Italian origin and can be found in a musical dictionary. Some text books provide a GLOSSARY which defines all the terms used in that book. A teacher of music should familiarize herself with the most common ones so that she can utilize them in the interpretation of the songs she teaches.

Some musical terms of various origins appear so frequently on programs and over the air that everyone needs to know them. The following list has been used by students of junior-high level. The list might be given at the end of the year as a check-up test. In the fall the lists might be given out as a MUSICAL VOCABULARY which should be filled in and learned before the year ends. In no case should the teacher supply the definition until the children have made an effort to locate or formulate it. During the year, when the term is used, the teacher might remind the class that it is in their DICTIONARY. A few minutes taken to locate and simplify a difficult definition will help the pupils retain the fact. Sometimes the teacher may need to help the class formulate a definition in terms familiar to them. In that case, she might use correlations with other arts or sciences, if the class is more familiar with the terminology.

It is wise to set a certain date for specified terms to be notated, rather than to make a blanket assignment. The children will retain the information better if it is grouped according to: (1) names of instruments, (2) kinds of musical compositions, (3) kinds of music.

In the list it is arranged alphabetically for ease in finding for reference. Space may be left below each letter for other terms which the class may need to learn.

A

ACCOMPANIMENT: Music played or sung as a background for a solo instrument or voice, or for a group of performers.

ANTHEM: Church music written for the choir; may have solo parts; may include an accompaniment; also any song of praise or gladness.

ALTO: Lowest female voice or the music written for such a voice. Also the name given to various instruments which play that part in their section.

A CAPPELLA: In modern music refers to choral music, generally religious in spirit, which is sung without

THE LANGUAGE OF MUSIC *in the Upper Grades*

by

LOUISE B. W. WOEPPEL

Supervisor of Music, Ealston, Nebraska

instrumental accompaniment.

ARIA: An important vocal solo in any oratorio or opera.

ART SONG: A song so composed that the music and the words convey the same mood or express the same emotion.

B

BALLADE: A composed piece of music for piano which has a dramatic effect and is emotional, suggesting a story.

BAND: A group of instrumental performers divided into: wood-wind, brass-wind, and percussion sections; it has no string section.

BASS: The lowest male voice or music written for such a voice; an instrument that plays the lowest part.

BASSOON: A deep-toned instrument of the wood-wind section; it has a double reed mouthpiece.

BARCAROLLE: A boat song.

BARITONE: A male voice having a range between that of the bass and tenor, also music written for such a voice. An instrument with a similar range.

BERCEUSE: A cradle song in slow time.

BOLERO: A dance of 3/4 or 3/8 time, popular in Spain; it has a distinctive rhythm.

BRASS WIND: The family of instruments third in rank in a symphony orchestra. Originally made of brass and requiring wind to produce a tone these instruments got their family name. The tone may be brassy or brilliant depending upon both player and instrument.

BUGLE: A brass-wind instrument, popular in military life where it is used as a signal.

C

CANTATA: A work for solo voices and choruses, either secular or sacred; too short to be an oratorio; too long for an anthem.

CASTANETS: Two small, spoon-shaped instruments of wood, clicked together by two fingers as an accompaniment for Spanish dances.

CAROL: A song of praise for a special occasion; now usually applied only to Christmas music.

CELESTA: A percussion instrument with a small keyboard that resembles a piano and a case like an organ console. Hammers strike steel bars. Its tone is clear and ringing.

CHOIR: A group of singers, usually those who sing religious music.

CHORALE: Hymn tunes, written in slow, stately style; introduced into churches following the Reformation; also organ music based on such hymns.

CHORD: A combination of tones to be sounded at the same time; usually applied only to tones whose combination is pleasing.

CLARINET: A wood-wind instrument with a single-reed mouthpiece; it has a mellow tone; sometimes called the soprano of the section.

CLASSICAL: A word used to describe composers or compositions which stress the structure or form rather than the emotion or mood.

CLAVICHORD: A rectangular, box-shaped instrument, with pluckers of brass; an ancestor of the piano.

COLORATURA: A light, high female voice remarkable for its flexibility, clearness, and wide range; also any instrument with such qualities.

CONCERTO: A composition, usually in three parts or movements for a solo instrument with an orchestral accompaniment.

CONSOLE: The pipe-organ box which contains the keyboards, the organist's bench and to which are attached the foot pedals.

CONTRABASS: The name given to the deepest toned instruments in the string and the wood-wind sections.

CONTRALTO: Another name for alto; sometimes given to a female voice whose range is between soprano and alto.

CONGA: A lively dance of Latin-American origin; also music for such a dance.

CORNET: A brass-wind instrument sometimes used instead of a trumpet because it is easier to play.

CYMBALS: Two flat discs of brass of various diameters, struck together with a direct or sliding motion to produce a sharp, clashing effect; percussion family.

CHAMBER MUSIC: Music written for a small group or for one family, usually string; intended for performance in a small hall or private living room.

D

DA CAPO (D.C.): Repeat from the beginning.

DAL SEGNO (D.S.): Repeat from the sign.

DESCRIPTIVE MUSIC: Music that tries to paint a picture, tell a story, or explain something with tones.

DOUBLE BASS: Same as CONTRA-BASS.

DOUBLE TIME: A mark through the time signature; means that the music should be played twice as fast as indicated.

DUET: A composition written for two voices or two instruments, in which both parts are important; may also include an accompaniment.

E

ENGLISH HORN: A wood-wind instrument with a rather melancholy tone; also called the "alto oboe."

ENSEMBLE: A small group of vocalists or instrumentalists; also a composition for such a group.

ETUDE: Originally a musical study; now applied to a serious composition that has a less pronounced melody and form than other types of compositions. A development of some particular point in technique. Usually for a solo instrument.

EXPRESSIONISTIC: A modern art term, applied to any art form that aims to convey the reaction of the artist toward the specific thing about which he is expressing himself.

F

FARANDOLE: A follow-the-leader dance, usually in 6/8 time; popular in southern France.

FINALE: The grand climax in a composition.

FINE: The end.

FLUTE: A high-pitched, melodious instrument with an open mouthpiece; wood-wind family; sometimes called the "coloratura soprano" of that section.

FOLK DANCE: A dance whose originator is not known, but which has been handed down for generations by the people in whose country it originated.

FOLK SONG: Similar to the dance in origin. The music need not be suitable for a dance.

FRENCH HORN (THE HORN): Most mellow instrument of the brass-wind family; sometimes called the "connecting link" between the wood-wind and brass-wind families.

G

GAVOTTE: A slow, stately dance popular in the eighteenth century in 4/4 time.

GONG (TOM-TOM): A circular or oval percussion instrument; hollowed out of metal and struck with a mallet, it has an ominous sound at times; oriental origin.

H

HABANERA: A slow Spanish dance which came from Cuba in 2/4 or 4/4 rhythm; usually has a distinctive time pattern.

HARMONY: A pleasing group of tones to be sung or played at one time; also the study which teaches what arrangements and progressions of notes will please the ear.

HARP: A string instrument of various sizes, played by plucking the strings with both hands. Concert harps have red C strings and blue F strings to assist the performer; seven pedals change the key of the instrument.

HARPSICHORD: A harp-shaped instrument set on legs, now discarded in favor of the grand piano.

HYMN: A religious song, with even rhythm to be sung by the congregation.

I

IMPRESSIONISTIC: A modern term for an art form in which the artist tries to convey his impression of something he sees, hears, or believes.

IMPROVISATION: The art of playing music without notation or previous thought.

INTERVAL: The distance between two musical tones.

INTELLECTUAL: Music so written as to appeal to one's mind rather than one's emotions.

INTERLUDE: An instrumental part of a composition, between two solos, or two long instrumental divisions; also the music given between acts in a drama or an opera.

J

JAZZ: A manner of playing or writing music so that the normal or usual rhythm is changed within a measure; the accent is placed upon a count or beat that is usually unaccented.

K

KETTLEDRUMS: Large, kettle-shaped instruments made of metal and set on a three-legged base. The drum-head top may be tightened or loosened, by means of screws, to change the pitch. The only drum to have definite pitch, this instrument produces sound when struck with a soft-headed mallet. Orchestras usually have two or three of varying sizes.

KEY SIGNATURE: The flats or sharps at the left-hand side of each staff. Since every Major key, except C, has a certain number of these symbols in it, the number used on a staff indicates the key in which the composition is written.

L

LYRE: The name given to the harp-like instrument used by the Greeks.

LYRICS: The term applied to poems suitable for a song; also used to describe voices well adapted to melodious music.

M

MAJOR: Music written in the familiar scale pattern of two whole steps, a half step, three whole steps, and a half step.

MANUAL: The name given to the various keyboards on a pipe organ.

MARIMBA: A percussion instrument that resembles the xylophone in appearance. Of African origin, used in Latin America; it is used to suggest those countries in orchestra music.

MASS: Music written for those portions of the Roman Catholic service which are sung by a choir.

MARCH: Music written in 2/4, 4/4, and sometimes 6/8 time; has a marked, even rhythm and is easy to follow.

MAZURKA: A Polish dance with a pronounced rhythm.

MEASURE: The space in a staff between two bar lines; its time value is determined by the time signature which precedes it at the beginning of a number or a part of a number. The length of the measure depends upon the number of notes used in it.

MELODY: A tune or a pleasing, rhythmic succession of notes that are easy to sing and easy to remember.

MINUET: A stately, slow dance of the eighteenth century; in 3/4 time.

MINOR: Music written to various scale patterns which differ from the Major in the distance between intervals. The effect may be odd, weird, sad, or novel, depending upon how the intervals are used.

MOTIF OR MOTIVE: A musical idea, too short for a whole piece but a theme which may be enlarged or developed into a whole composition.

MOVEMENT: The name given to the divisions in a sonata, concerto, or symphony. They may be observed by changes in time and in mood.

N

NOCTURNE: Originally a night piece; now the name is often applied to quiet, dreamy, soothing music.

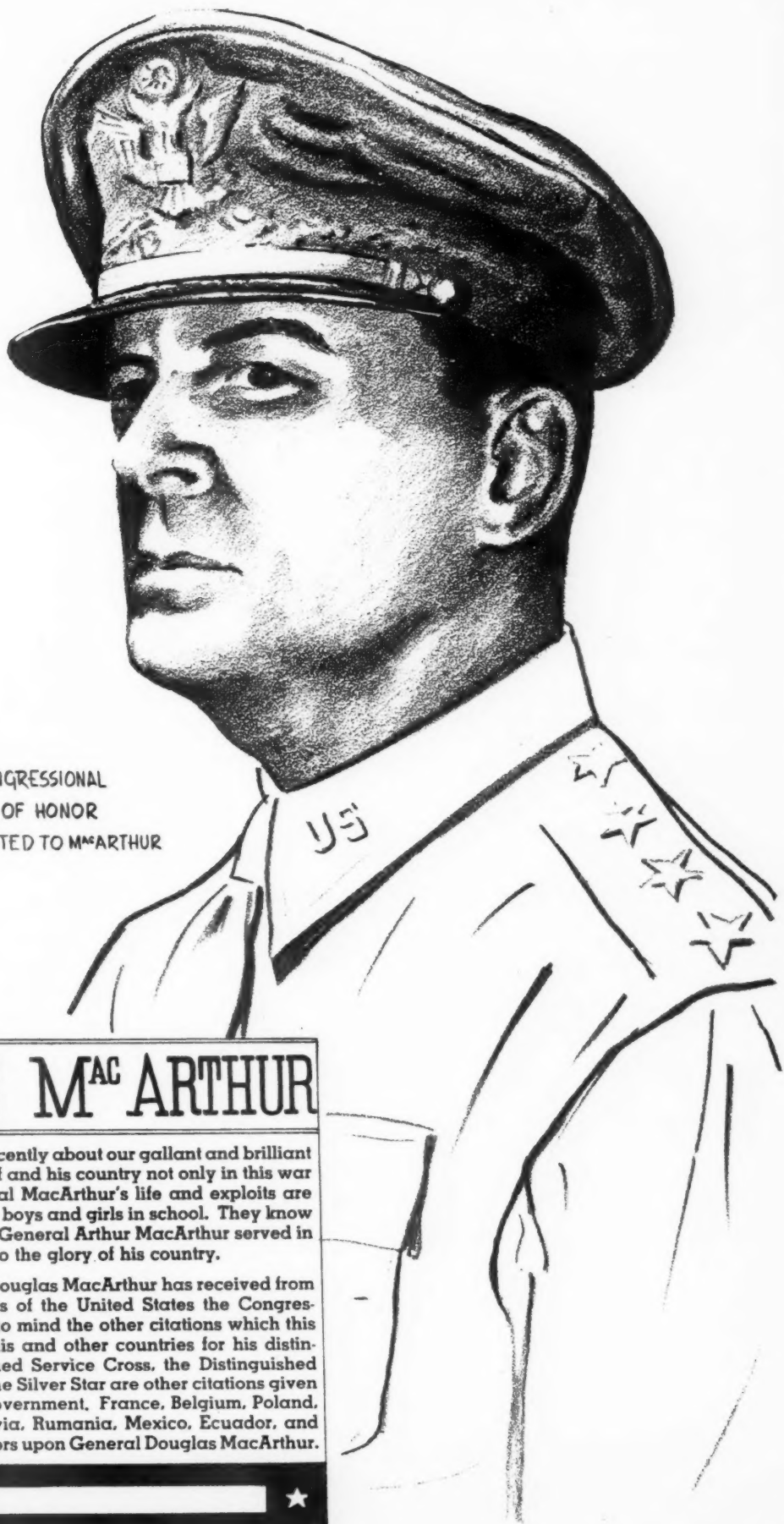
O

OBOE: A plaintive instrument of the wood-wind family; has a double reed mouthpiece. Because of its penetrating tone, it sets the pitch for the orchestra.

OPUS: The number of a work; may refer to its time of composition as compared with other works by the same writer.

OPERA: A play in which the actors sing rather than speak their parts; a chorus often adds beauty and interest.

(Continued on page 43)



THE CONGRESSIONAL
MEDAL OF HONOR
PRESENTED TO MACARTHUR

GEN. DOUGLAS MACARTHUR

A great deal has been written recently about our gallant and brilliant leader who has distinguished himself and his country not only in this war but in World War I as well. General MacArthur's life and exploits are known to everyone and especially to boys and girls in school. They know how MacArthur's illustrious father, General Arthur MacArthur served in the Philippines and in other places to the glory of his country.

However, the fact that General Douglas MacArthur has received from President Roosevelt and the Congress of the United States the Congressional Medal of Honor has brought to mind the other citations which this military leader has received from this and other countries for his distinguished services. The Distinguished Service Cross, the Distinguished Service Medal, the Purple Heart, the Silver Star are other citations given the general by the United States government. France, Belgium, Poland, Hungary, Czechoslovakia, Yugoslavia, Rumania, Mexico, Ecuador, and other countries have conferred honors upon General Douglas MacArthur.



Most of us living in towns and cities give very little thought to soil. In fact many of us never come into contact with it except as particles of dust blow in our faces on windy days. But farmers and gardeners and the men of science who help them know how important soil is and they know much about it.

Soil is only the top layer of the earth's surface. Beneath it are layers of rock and spaces filled with water. However, the important thing is to know, first of all what soil is and then to find out how it can be useful to man. Finally, like all other things, we should know if it is possible to use all our soil and if it is, how can we prevent such a situation from arising. In other words, we shall learn: (1) the nature of soil, (2) its uses, and (3) its conservation.

Soil is composed of mineral and animal and plant matter. The mineral matter usually consists of forms of rocks and stone such as quartz, feldspar, and mica. These stones are ground very fine by various agencies which we shall talk about just a little later. Then, when plants and animals die, they decay and that decay goes into the ground; it is what is called "organic matter" and this organic matter passing into the soil is called humus.

Now, how are rocks ground into the fine particles which we notice in the soil? First of all by the action of water upon the rocks. The waves of the ocean beating upon a rocky shore cause tiny particles to break off. As rivers flow above a rock bed, the water wears away what rocks are beneath it. The same thing is true of the action of cascades and waterfalls of various kinds.

Water plus heat and cold helps to break up rocks. Water falls into cracks in rocks during a heavy rain. Then it freezes. We all know that frozen water takes more space than ordinary water; so the ice expands and makes the crack larger. Gradually the rock splits into smaller pieces.

The air helps the rocks to break. Air, as you know, is a mixture of various things. Some of the elements in the air, when added to water, form an acid which eats into the rocks. Some plants also give off acid which eats the rocks.

Thus the quartz, feldspar, and mica in the rocks become tiny particles; the particles of feldspar are what we call clay. The others form sand.

Now the gardener knows that in clay alone and in sand alone it is very difficult to grow plants. Something else is needed. That something is the humus. When humus is added to sand or to clay the soil thus formed is called loam.

Of course, in order for plants to re-

• SOIL •

One of Man's Greatest Helpers

A UNIT FOR THE INTERMEDIATE GRADES

ceive the things they need from the soil, these materials must be made into a form which the plants can use. Plants can take them if they are dissolved in water. Therefore, the amount of water which soils can hold is very important.

Clay dries into a very hard mass so that the roots of a plant can only with difficulty get the water which is deep down in the soil. When it rains hard, plants in clay soil sometimes get too much water or are washed away.

Sand never becomes a hard mass even when very wet so the water can get to the plants but it can't stay within reach of the plants. The sand dries out quickly. But sand, and clay, and humus, make the soil just right so that water can get to the plants easily.

The minerals and humus are made up of various plant foods without which the plants cannot grow. Most important of these are iron, potassium, phosphorus, oxygen, carbon, and nitrogen. Some of these things are really tiny pieces of rock, other things are present in the humus. Some plants need more of these things than others. Some plants need more of several of these things than they do of the rest. That is why different kinds of plants grow best in different kinds of soil.

While we know that clay, sand, and humus are necessary for soil, we wonder how they came to be mixed. Glaciers did some of the work.

A long time ago, a very long time ago, a huge sheet of ice called a glacier formed over part of the world. Finally the weather became warmer and the glacier began to melt and to move slowly across the land. It brought with it the rock and the soil of other places and left them where it melted.

The wind carries bits of sand and other particles from one place to another. Soil so carried is called "loess" and in China there is a large section whose soil was made in that way.

Rivers and streams carry with them soil from the sections of the country through which they pass.

Besides making plants grow—plants on which men and animals depend for their food and clothing, the soil does many other useful things. It prevents the moisture from evaporating rapidly

and thus helps keep man supplied with water. It is used to build homes for man. It keeps the earth beautiful by promoting the growth of trees, and grasses, and other green things.

As we have said, different kinds of plants need different kinds of soil. The accompanying chart will show in what soils some fruits and vegetables will grow best. This is most important because we have learned that minerals found in fruits and vegetables, and grains are most important for our good health.

Not so very long ago it was thought of very little consequence that we were taking from the soil its important things much faster than Mother Nature could replenish them. We were using the soil too hard.

Besides that, we had cultivated the fields and cut down the trees and set sheep and cattle to graze over the land in such a way that there was very little left to keep the soil in place. The ground began to wash away into our rivers and streams. Gullies (deep ditches) were formed because the loose soil had nothing to keep it from the path of water. The wind, such a good agent for distributing soil, became a menace because it blew huge quantities of soil from the farms of America and transplanted them elsewhere. All this is called erosion and its presence has caused all the people in America serious worry.

If the soil is eroded farmers cannot grow their crops, deserts will appear, the land will become ugly, and people's homes and occupations will be taken away from them. This will cause suffering and hardship.

When the government became concerned about this problem, it immediately went to work to do something about it.

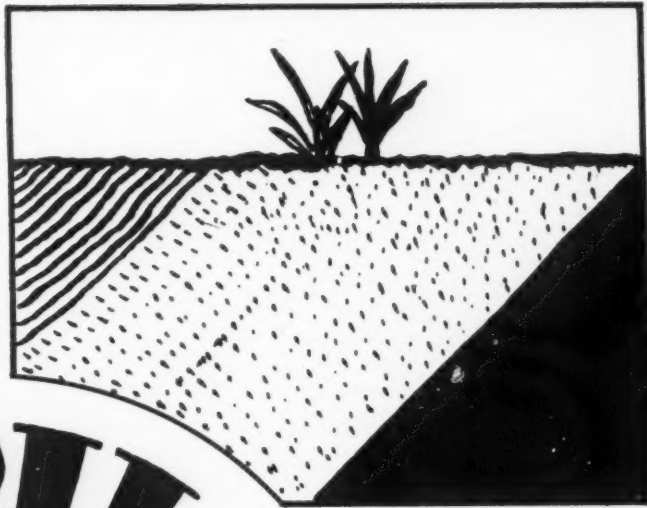
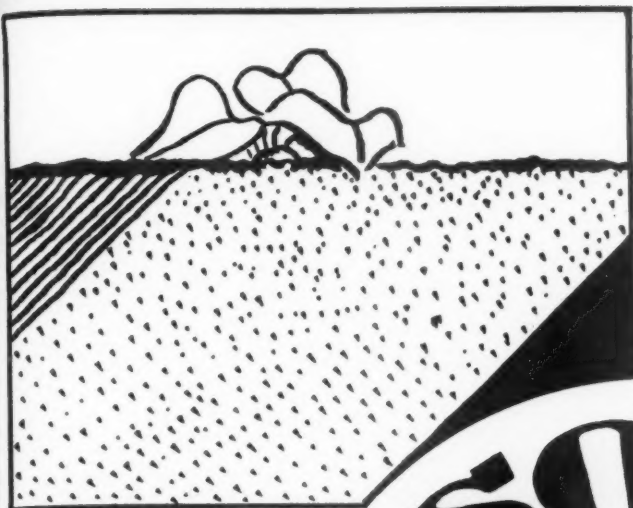
First of all, trees were planted in some spots. The roots of trees hold the soil in place.

Then various types of grasses were planted which served much the same purpose.

Land which had been used as a grazing place was allowed to stand and the grasses to grow back.

Farmers were told of ways they could keep their soil from wearing out (by rotating crops—planting one thing one year and another type of crop the next) and how to plow their fields so that gullies would not form.

There is much work still to be done along these lines, but we have begun to realize the importance of our soil and we shall work to keep America the productive land it has been.



SANDY SOIL

IS BEST FOR
GROWING SWEET
POTATOES, BERRIES,
AND WATERMELONS.

CLAY LOAM

IS BEST FOR
GROWING WHEAT,
TOMATOES, AND
CUCUMBERS.

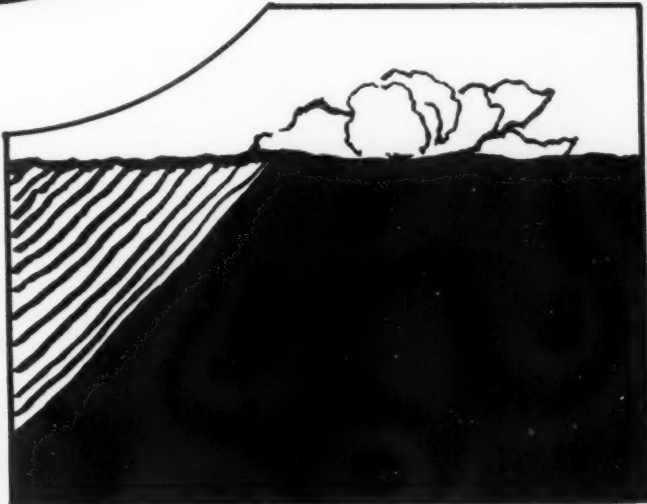
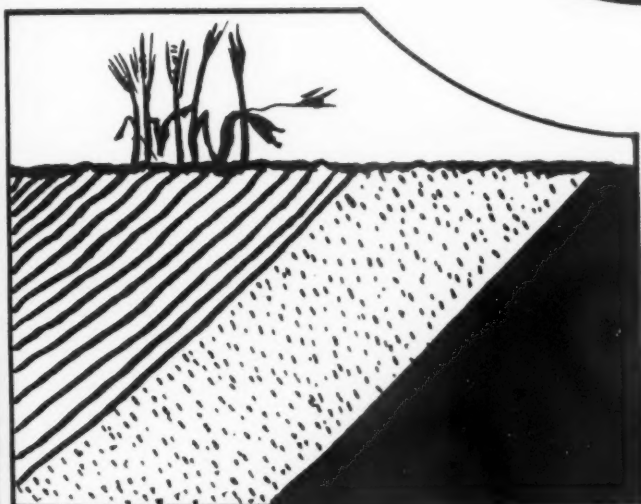


LOAM SOIL

IS BEST FOR
GROWING PEAS,
BEANS, BEETS,
AND CORN.

MUCK

IS BEST FOR
GROWING CELERY,
SPINACH, LETTUCE,
AND CABBAGE



All soil is made of clay, sand, and humus or decayed animal and vegetable matter. The sandy soil

above has 10% clay, 10% humus, and 80% sand. Clay loam has 35% clay, 25% sand, and 40% humus. Loam soil has 15% clay, 40% sand, and 45% humus. Muck has

	CLAY
	SAND
	HUMUS

15% clay and 85% humus.

Clay is ground feldspar and we have shown the crystals of clay or feldspar on this page. Sand is ground quartz, silica, and other minerals.

Use this chart in your study of soil and of farms and gardens.



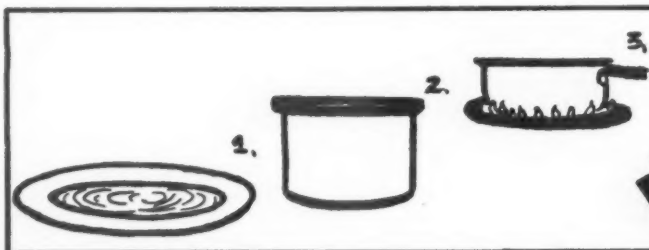
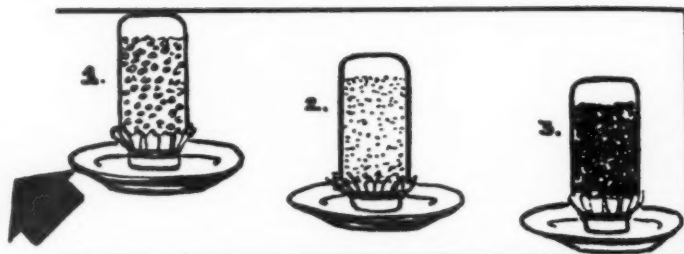
LET'S EXPERIMENT



PLACE LAYERS OF SAND, CLAY, AND LOAM IN A GLASS JAR. COVER WITH BITS OF ROOTS AND LEAVES. PUT 5 OR 6 EARTHWORMS IN THE JAR. KEEP IN A DARK PLACE. NOTICE HOW THE WORMS MIX THE SOIL.

PLACE GRAVEL, SAND, LOAM, AND BITS OF ROOTS AND LEAVES IN A JAR WITH SOME WATER. SHAKE WELL. LET STAND FOR A DAY OR TWO. NOTICE THE DIFFERENT LAYERS. WHAT IS ON THE BOTTOM? WHAT IS NEXT, ETC.?

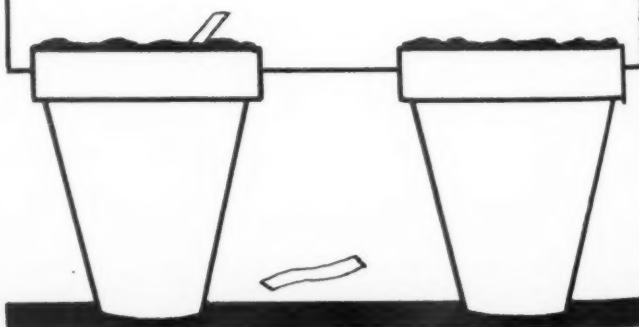
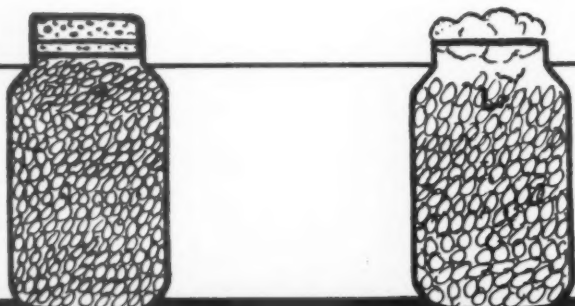
PLACE CLAY, SAND, AND LOAM IN 3 SEPARATE JARS. TIE 2 OR 3 PIECES OF CLOTH OVER THE MOUTH OF EACH JAR. TURN EACH JAR UPSIDE DOWN IN A PAN OF WATER. IN WHICH JAR DOES THE WATER RISE BEST?



PLACE WATER IN 3 DISHES -- A WIDE, SHALLOW DISH; A TALLER AND NARROWER DISH; AND ONE TO HEAT OVER A FLAME. IN WHICH DISH DOES THE WATER EVAPORATE FIRST? WHICH LAST?

PLACE WHEAT (OR OTHER), SEEDS WHICH HAVE SOAKED OVERNIGHT, IN 2 JARS. FILL THEM ALMOST TO THE TOP. CORK ONE TIGHTLY. CORK THE OTHER LOOSELY WITH COTTON. PLACE IN A DARK ROOM. IN WHICH JAR DO THE SEEDS SPROUT?

OBTAIN SOIL FROM DIFFERENT PARTS OF THE GARDEN. MOISTEN WELL. PLACE A PIECE OF LITMUS PAPER IN EACH POT. IF IT TURNS RED, THE SOIL IS ACID; IF BLUE, ALKALI.



Teachers of all grades will want to have some sort of program in the classrooms as a fitting demonstration of the loyalty of their pupils to the Stars and Stripes. In the intermediate and upper grades, it is possible for the pupils themselves to plan and write a fitting program. Other pupils will need help in selecting material for such a program.

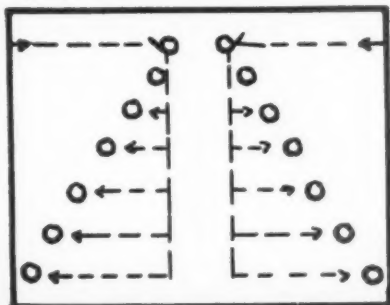
Here are some suggestions for recitations which members of the class might like to give: "The American Flag," Henry Ward Beecher; "The Flag, The Old Flag," John A. Dix; "The Flag Goes By," Bennett; "The Name of Old Glory," Riley; "Selections from Flag Day Address," Woodrow Wilson; "The Banner Betsy Made," Stanton; "Your Flag and My Flag," Drake; "The Call to the Colors," Guiterman; "Flag Song," Lydia Ward.

If the class wishes to produce a play for their Flag Day program, "Flag of the Free" by Elizabeth B. Grimball, Community Drama, The Century Company or "Under the Stars and Stripes" by Grimball, published by the National Recreation Association, might be selected.

The following is a simple program which is designed to honor our flag and to present the flags of our allies—the United Nations—to the boys and girls. It is easy to prepare but an effective display.

Any appropriate march music may be used during the program until time for the children to speak.

Boys and girls may form lines in single file on both sides of the stage behind the scenes. The teacher may arrange the boys on one side and the girls on the other or she may alternate boys and girls in both files. The first child in both rows marches with his partner on the opposite side of the stage onto the stage, down the center, and across—one to the left and the other to the right facing the audience. All children carry an American flag of medium size directly before them. The next child in each file follows the example of the first two but crosses to the left or right behind the first pupil and slightly nearer the center of the stage.



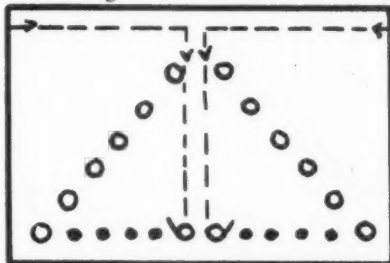
Suggestions for a FLAG DAY PROGRAM



The rest of the children follow, each back of the last and nearer the center of the stage. The finished grouping should resemble the diagram.

Then two children bearing large flags march in from the back of the stage and take their places behind the last two children to complete the V. See diagram. The effect will be a beautiful Victory V of American flags but there should be sufficient room at the back between the two children bearing large flags for other boys and girls to march onto the stage.

Now the music changes to "God Save the King" or some other appropriate English air as two children, one bearing a picture of the British flag come from the back of the stage, between the two large flags, and stop somewhat near the center front. The child not holding the flag speaks a little piece about the British flag.



The recitation may be something like this: "This is the flag of Great Britain. It is composed of the crosses of St. George, denoting England; of St. Andrew for Scotland; and of St. Patrick for Ireland. The flag of Great Britain is flown in the four corners of the world, wherever the British Empire is — in Australia, in Canada, in India, in South Africa, and in many other places. Great Britain is our good ally in our fight for freedom."

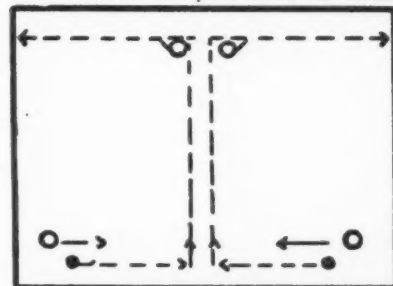
The children describing the different flags may write their own little recitations. The two children then march to the front of the stage and take their places at the left.

Next the music changes to a melody characteristic of the country whose flag is to be shown. The teacher may select any order of flags of our allies as shown on page 6. The two children come onto the stage as the previous ones have done, one child speaks, and then they move to the front right. As many flags may be shown as desired.

However, be careful not to have so many that the two children bearing the large American flags will not be able to take their place at the center front.

After all the boys and girls have taken their places, the teacher or the director of music may lead them in a patriotic song such as "America the Beautiful" or "The Star-Spangled Banner."

The manner of marching off the stage may be accomplished thus. At the end of the song, the boys and girls standing across the front of the stage turn and march in couples to the back of the stage. The bearers of the two large flags stand at the center rear and allow the children to pass between them.



After the children have passed between the two large flags, they separate; those on the left-hand side walk off the stage to the left, those on the right-hand side walk to the right.

Then the boys and girls forming the V prepare to leave. The children standing at the right and left nearest the audience turn toward the center of the stage, march to the center, and then toward the back just as the others have done. The rest of the children in the V follow. Last, the two flag-bearers march off stage, one to the right and the other to the left.

Martial music should be played while the children are leaving the stage.

**BUY WAR BONDS
AND STAMPS**

By June our desk was blooming with flowers. Eager little hands picked dandelions, daffodils, violets, irises, pansies, tulips, and lilacs for their teacher. We decided that nothing could be more appropriate than a flower book.

First we discussed flowers with the class. Here is the story they wrote as the preface to their

FLOWER BOOK

This book tells about flowers.

We like flowers.

They first are buds.

Then they turn into blossoms or flowers.

Some flowers have large blossoms.

Other flowers have tiny blossoms.

Flowers are pretty to look at.

Some flowers smell sweet.

Flowers have petals.

Flowers have stems and leaves.

Some flowers have long stems and big leaves.

Some flowers have short stems and little leaves.

Some flowers grow from bulbs.

Some flowers grow from seeds.

Some flowers you buy as plants all ready to be planted.

Flowers are planted in gardens.

Flowers are planted around the house.

Flowers need sunshine and rain to grow.

Flowers can be cut and put into vases.

They make the room look pretty.

Flowers can be made into corsages.

Corsages can be worn on coats or dresses.

Flowers can be planted outside in flower beds.

Flowers can be planted inside in flower pots.

Flowers can be taken to sick people.

Flowers can be taken to your friends.

This will make them happy.

Can you make someone happy by taking them flowers?

STUDYING ABOUT FLOWERS

As is our custom, the children made pictures of the different types of spring flowers discussed during the course of this unit. We chose dry paints as the medium for our June book. This medium, difficult to use, can be allowed at this point because the children have become acquainted with the various techniques and art mediums and can attempt this more advanced procedure. Dry paint is like alabastine but in cake form. A felt brush is used instead of the regular water-color brush. No water is used with this medium.

THE DANDELION

(These are the stories composed by the children and typed on small slips of paper. They were arranged around

MOTHER NATURE'S FRIENDS • OUR FLOWER BOOK

by

YVONNE ALTMANN

Kindergarten Director
Oshkosh, Wisconsin

(the pictures of the flowers drawn by the children.)

This is a dandelion.

Dandelions come up every year.

They begin to grow in the spring.

Dandelion flower is yellow.

The leaves are green.

Dandelions grow all over.

They grow in the country and in the city.

They grow on our lawn.

Daddy digs them out because they crowd out the grass.

He has to dig very deep because they have long roots.

Mother picks the dandelion greens or tender leaves.

She cooks the greens for vegetables.

We eat them for dinner.

We pick them and put them in a vase or make a chain and put them around our necks or make wreathes for our hair.

The dandelion flower opens up in the daytime.

It closes its petals at night.

The yellow doesn't show anymore.

After a while the dandelion turns white.

It is round and full of many brown seeds.

The wind blows the seeds on the ground.

The seeds grow into dandelions.

You can play a game.

Make a wish.

If you can blow all the seeds off the dandelion in three blows your wish will come true.

I like the dandelion.

It looks like such a happy flower.

THE IRIS

This is a dwarf iris.

It is called a dwarf because it is small.

It comes out of the ground from a bulb in the spring.

This dwarf iris is purple.

It has six petals that stand up straight.

Three of these are tiny petals.

It has three petals that point down.

If too many irises grow in one place some are dug up and planted in another place.

They will die if they are too crowded.

The regular iris blossoms later.

It looks like a dwarf iris but has a long stem and leaves.

Irises are white, yellow, purple, and red.

THE TULIP

This is a tulip.

This tulip has five petals.

Some tulips have six petals.

These are single tulips.

Some tulips are double.

The petals of this tulip are red.

Tulips are all different colors.

Tulips are white, purple, yellow, pink.

Some have two colors.

I saw one that was yellow and red.

The stem and leaf are green.

Some stems are long.

Some stems are short.

Some tulips are small.

The bud of a tulip is green.

It turns into a color before it opens.

All buds of flowers are green.

Tulips grow from bulbs.

Every three years you have to plant them in a new place.

Tulips grow in our gardens in the spring.

THE LILAC

This is a lilac.

This lilac is purple.

There are many little blossoms on one stem.

A great many blossoms make one lilac flower.

A lilac smells very sweet.

There are different kinds of lilacs.

This is a French lilac.

Lilacs are different colors.

Some are white.

Some are different shades of purple.

Lilacs grow on bushes and trees.

Lilacs grow from a seed.

Lilacs usually are bought as a bush ready to be planted.

CONCLUSION

This is the last of our nature units for the year. The children have grown in ability and in knowledge through them. They have enjoyed their introduction to learning. Kindergarten has not been just a place where motor coordination has been advanced and where children have learned to associate with other people. Every day they have learned to study and work—valuable assets when they begin their first-grade studies.

FLOWER NOTEBOOK



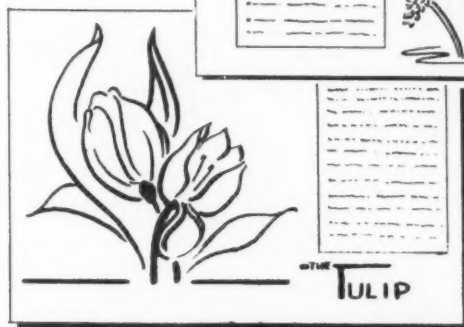
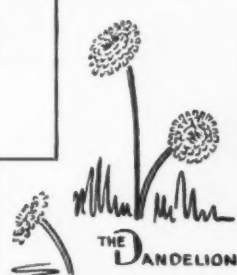
This month the class will make a flower notebook. Instead of water colors, dry paint will be used to make pictures of the flowers studied in class.

These flowers will not be drawn on paper first and then colored. The

strokes of the dry-paint brushes will make the outlines and the shadings of the flowers. Notice the ones we have on this page. By taking the corner of the brush, small light lines may be drawn. Look at the different kinds of lines which may be drawn with the paint brush.

After the flowers are finished, put the story of each flower on the same page (see our pages), and bind all the pages to form a book.

Under the name of "artista frescol," dry paint may be obtained from Binney & Smith, 41 E. 42nd Street, New York, New York.



the CIRCUS COMES TO TOWN



A Final Learning Experience Before Vacation—
For the Primary Grades

INTRODUCTION and APPROACH: What is more thrilling and exciting to both children and adults than a circus! Most boys and girls have seen a circus or, if they have not, their parents have told them tales of circus performances they have seen. These experiences plus the fact that at this time of year circus posters herald the approach of this delightful entertainment are reasons enough for discussions to begin in the classroom.

With little or no encouragement from the teacher, the boys and girls will want to embark upon a unit about the circus or at least to make a circus of their own. And if the teacher has any qualms about the desirability of this sort of activity from the standpoint of its value as a school subject, she may put her mind at rest. The circus will provide a means of increased knowledge in the regular studies—language, arithmetic, social studies, science—and those important characteristics and habits which children need to develop—cooperation, initiative, application, neatness, courtesy, and many others.

It is desirable when beginning a unit on the circus to discuss the principal activity—building a circus. The actual construction work may not be begun at once, but in this unit particularly the children will want to carry through the principal activity while they are learning about the circus and a good bit of planning and discussion is necessary before the building can be started.

TEACHER'S OBJECTIVES: Like every other unit, the circus should broaden the child's experiences and give him the opportunity for acquiring knowledge of not only the principal sub-

ject under discussion but also those subjects which may be correlated with it.

At this season of the year the teacher may well have a further objective: that of keeping the child's interest in schoolwork alive during the last few weeks before vacation. At this period, the child in the primary grades is more or less fatigued (this may also include his teacher) so that his attention is likely to stray. He needs a stimulating unit which will be "fun" in the best sense of the word and which will simultaneously be beneficial from a pedagogical standpoint.

CHILDREN'S OBJECTIVES: To ascribe greater objectives to the children than making a circus and learning about the various animals, the ring master, the clowns, etc., would be the worst form of wishful thinking. Children will, when deciding upon a unit of this type, be primarily interested in the construction work and in the spirit of gaiety and vivacity which is normally associated with the circus and circus life. If the teacher can maintain that attitude through the development of the unit and into all the correlating activities, the children's objectives will have been attained and the teacher will be satisfied with a really fruitful unit of work in which many new experiences were enjoyed and much real knowledge acquired.

DEVELOPMENT

What is a circus?

How many children have seen a circus performance?

Are there any animals in the circus? What kinds?

Where did these animals come from? In what kind of place is a circus per-

formance held?

Does the circus have a stage?

Where does the audience sit when seeing a circus performance?

How many rings are there in the circus?

What are some of the actors called?

What does the ring master do?

What does the animal trainer do?

What do the acrobats do?

What do the clowns do?

Does a circus have a band?

Was there a circus parade in town before the circus performance?

What other things are there on the circus grounds?

What are the "side shows"?

How do the circus people live?

How does the circus travel from place to place?

Where does the circus go in the winter?

These are a few basic questions which will form the principal discussions of the unit as well as the skeleton around which the development of the unit will grow.

I. The Modern Circus

A. Physical Appearance

1. Main tent—"big top"

a. Three rings (in some circuses) with entertainment in each

2. Side Shows

a. Animal cages — menagerie tent

b. "Freaks" — unusual things from faraway places and people who do unusual things—"swordswallowers" etc.

3. Living quarters of performers and workers

a. Dressing tents

b. Cook house

c. Living tents

B. Circus people

1. Performers

a. Ringmaster — characteristic dress

b. Acrobats

c. Animal trainers

d. Freaks

e. "Spielers" — barkers at side shows

f. Clowns

g. Band members — calliope player, etc.

2. Workers

a. Cook

b. Men who put the tents in readiness for the performance

c. Animal handlers

C. Animals in the circus

1. Those who perform

a. Horses for acrobats and Wild West shows

b. Animals who do tricks — lions, tigers, seals, elephants, dogs, etc.

2. Side shows
 - a. Giraffes
 - b. Snakes
 - c. Other wild animals for display

3. Animals who work

- a. Elephants do heavy lifting
- b. Horses pull wagons

D. A circus performance

1. Parade — in smaller towns a parade usually heralds the actual circus performance. In larger towns and cities, traffic problems have made it impossible to hold parades. In parades are:

- a. Equestrians and acrobats on horseback
- b. Elephants
- c. Horse - drawn or motor-driven cages containing wild animals
- d. Atop the cages are members of the band, other performers, clowns.
- f. Last, but perhaps most thrilling, is the steam calliope in a gaily painted wagon.

2. At the performance

- a. Parade, much the same as the street parade
- b. During the performance, clowns go through their antics around the rings
- c. Animal acts — lions, seals, ponies, dogs, etc.
- d. Tableaux — horses with beautifully gowned riders
- e. "Wild West" displays of riding, shooting, roping, etc.
- f. Acrobatic acts — tightrope walkers, aerial gymnasts, trapeze artists, tumblers

g. Spectacular stunts — man shot from cannon — high dives, etc.

3. Side shows — separate features which consist of either viewing strange things or watching men and women do strange things.

- a. Fire-eater and swordswallower
- b. Midgets and tall men
- c. Human skeleton and fat lady
- d. Tattooed lady and bearded lady
- e. Amusements and refreshments — "pink lemonade"

E. How the circus travels

1. Formerly the circus traveled by train and used horses to haul equipment from the train to the circus grounds.

2. Modern circuses use trains and motor trucks.

F. Other facts about the circus

1. Just as the animals are gathered from distant parts of the world to make the circus menagerie, so the members of the troupe — the circus performers — come from lands far from the American towns and cities where they entertain so many people.

2. Sometimes circuses are not held in tents. In large cities where the circus plays for many days, large auditoriums and amphitheatres are used for the purpose.

3. Capturing circus animals is a fascinating and dangerous business which takes hunters into the heart of the jungle country in Africa and India and other parts of the world.

II. The entertainments from which the circus developed

A. The word circus comes from the Latin meaning circle. Roman circuses did not look anything like ours except that they were held in a circular arena.

B. Early circuses developed from troupes of performers — tumblers, jugglers, acrobats, performing animals — which appeared at English fairs.

1. The clown was an important item in these performances. The clown is an evolution of the old court fool who amused his sovereign and the courtiers by his antics and his witty remarks.

C. The circus in America

1. At first it was just a collection of the type of players who amused people at the English fairs. They played in the open air in a space fenced off for the purpose. George Washington attended a circus of this type.

2. Finally the circus was given under a tent.

3. P. T. Barnum initiated the modern circus by inventing the circus with three rings so that the performance could be given in a larger tent thus accommodating more people. He also adopted the idea of having many side shows containing freaks.

(Note: This outline of the development of the circus and of the component parts of a circus is not, of necessity as detailed as is desirable for a unit of this type. Sources of additional information will be given at the end of this article.—Ed.)

CORRELATIONS

I. Language (written)

A. Write letters asking for circus posters.

B. Write stories about the circus.

C. Write poems about the circus.

D. Write a play (if feasible) about the circus.

E. Write letters inviting parents and friends to come to culminating activity.

F. Write captions for posters drawn by pupils to tell about a circus performance the class gives for a culminating activity or telling about the circus sandtable or floor project.

II. Language (oral)

A. Discuss the construction of the sandtable or floor project.

B. Discuss the various things learned about the circus.

C. Read stories and poems about the circus.

D. Discuss stories and poems read.

E. Read circus posters.

F. Dramatize some of the stories.

III. Spelling

A. Learn how to spell names of animals—

horse	snake
pony	elephant
lion	bear
dog	tiger

B. Learn how to spell things associated with the circus—

circus	show
tent	clown
cage	band
parade	flag

IV. Arithmetic

A. Measure space needed for the various projects.

B. Learn the value of various coins through either having a performance and charging admission or introducing this activity in dramatic play.

C. Count figures, drawings, members of the class, etc.

V. Social Studies—questions for discussion—

A. Why must circus performers and workers work together peacefully?

B. Where do the various performers come from?

C. Do they live much differently from the rest of us?

D. From what type of country do the wild animals come?

F. Why do the animals move south in the wintertime?

VI. Science

A. Learn to identify animals.

B. Learn about the habits of some of the animals.

C. Learn how to take care of animals.

D. What do animals do for us besides entertain us?

VII. Health and safety

A. Discuss the large net placed under the tightrope walker and other acrobats.

B. What measures are taken to prevent wild animals from attacking and injuring the circus members?

VIII. Art

A. Draw posters of the circus to advertise your project, or an amateur circus or a circus play.

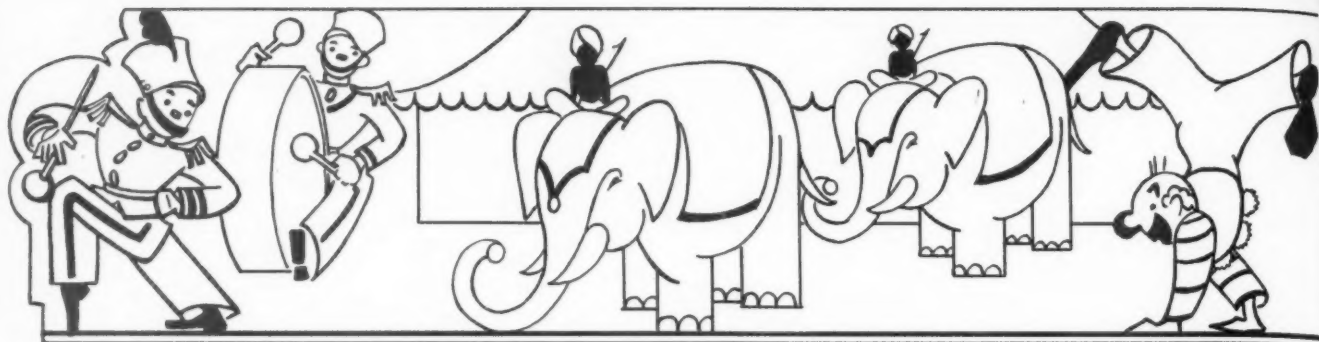
B. Draw pictures to illustrate circus notebooks.

C. Make blackboard designs using circus motives.

D. Make illustrations of the various costumes used by circus performers.

E. Make a mural for a background for the circus sandtable or floor project.

(Continued on page 48)



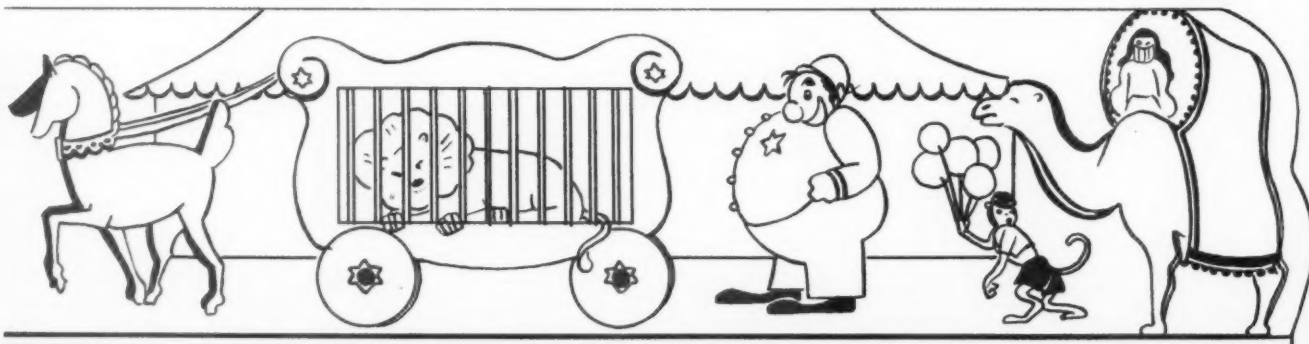
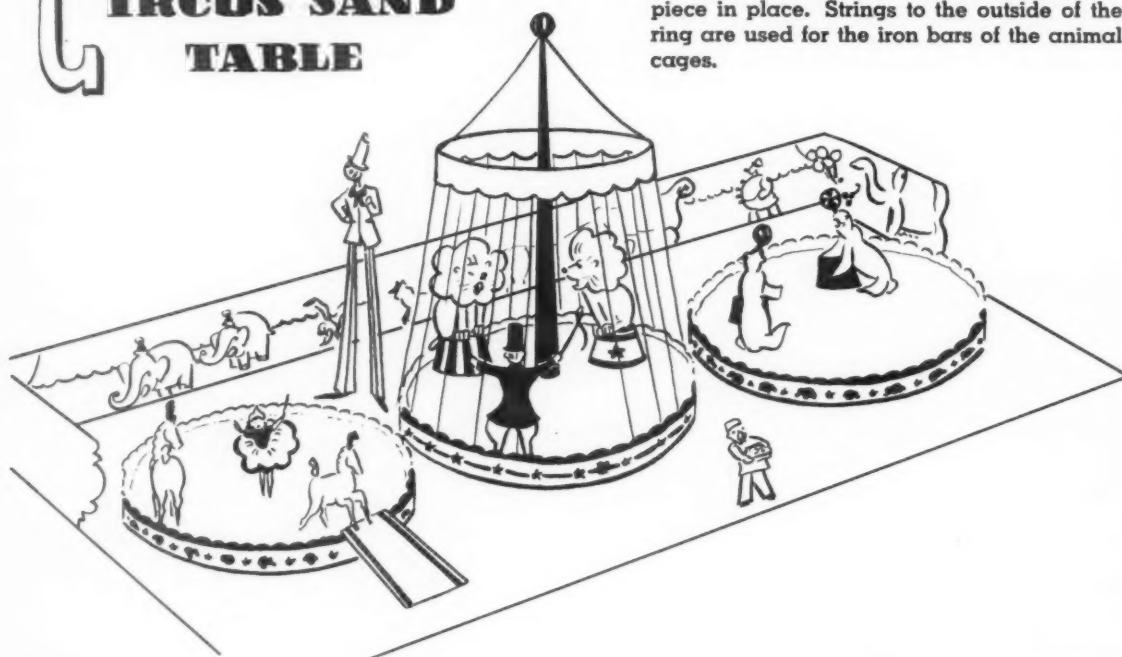
CIRCUS SAND TABLE

Here are some things you will need for your circus sand table or floor project. First of all, you will want a background. At the top and bottom of this page we have shown some things which will give you ideas for it. Use wrapping paper and crayons or tempera colors.

At the side we have pictured a design which you might use for the 3 rings. Make the rings from cardboard. Paper clips will hold them together.

Do not forget to make a runway of wood or cardboard for the horses to get in and out of the ring.

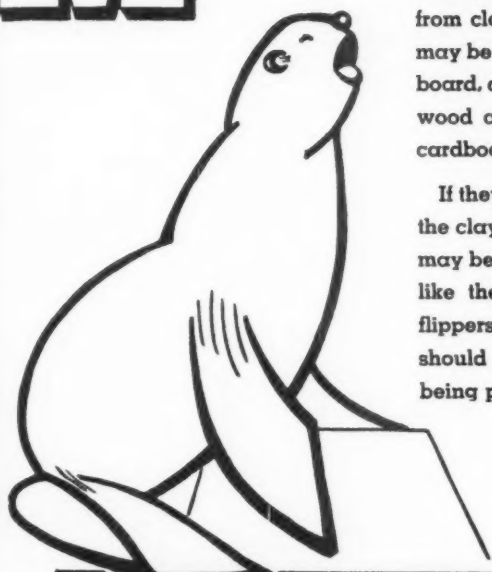
A pole (a stick of any kind will do) in the center ring has two strings holding the paper piece in place. Strings to the outside of the ring are used for the iron bars of the animal cages.



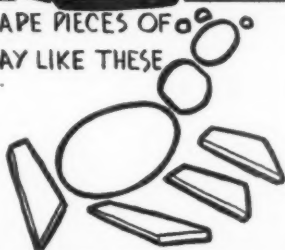
MODELING CLAY FIGURES

These are the kinds of figures you will need for your circus sand table or floor project. They may be modeled from clay or carved from soap. They may be drawn on pieces of white cardboard, colored and cut out. If pieces of wood are nailed to the backs of the cardboard figures, they will stand.

If they are modeled from clay, while the clay is still moist cardboard pieces may be placed in it to represent things like the girl's frilly dress, the seal's flippers, and so on. These pieces should be colored with crayon before being placed in the clay.



SHAPE PIECES OF CLAY LIKE THESE

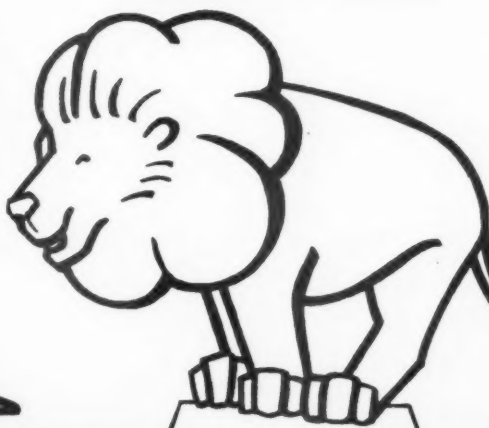


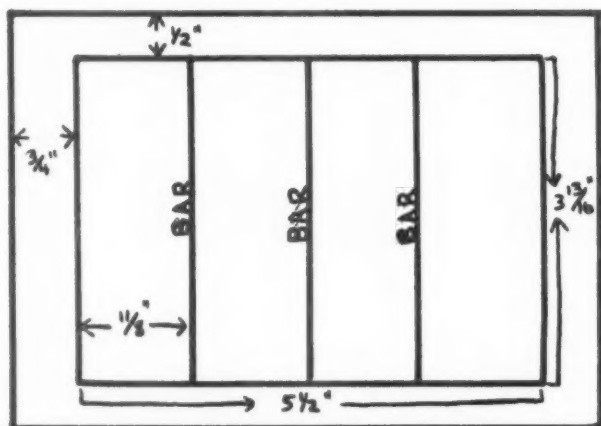
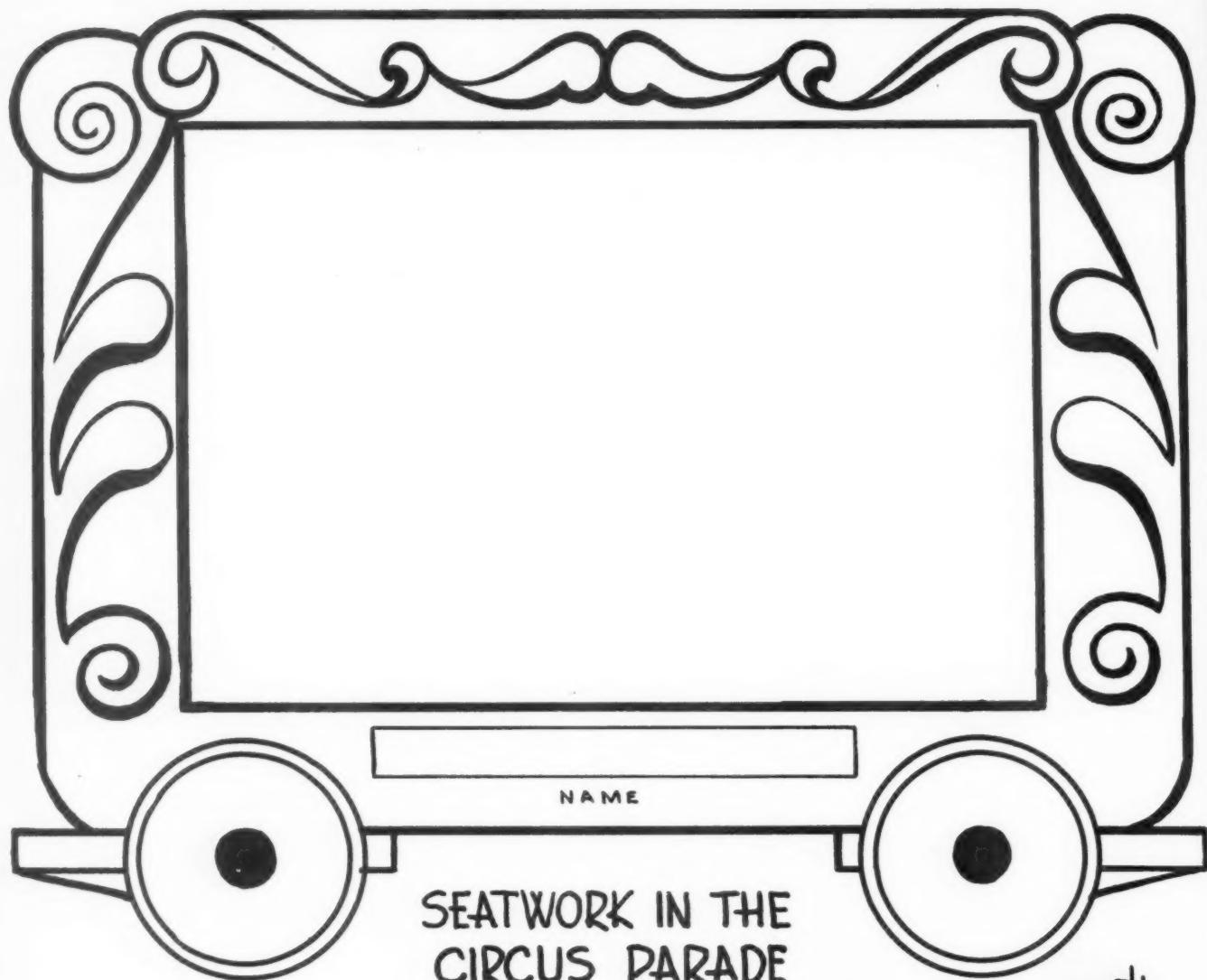
PUT THEM TOGETHER



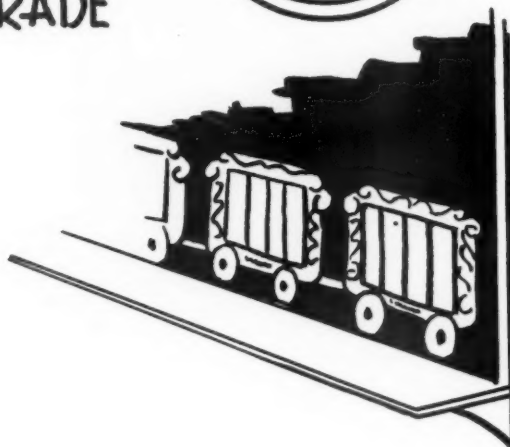
LIKE THIS

THEN SHAPE WITH HANDS - MAKE EYES AND MOUTH





DRAW A CIRCUS WAGON ON CONSTRUCTION PAPER THE SAME SIZE AND DESIGN AS SHOWN ABOVE. MAKE THE OUTLINE HEAVY. CUT ON THE HEAVY OUTLINE. ALSO CUT OUT THE CENTER OF WAGON. LIGHTLY RULE A SHEET OF PAPER AS WE HAVE SHOWN IN THE SKETCH ABOVE. SHEET MUST BE SIZE MARKED. USE THIS SHEET FOR YOUR ARITHMETIC OR SPELLING.

















KEEP YOUR WORK BETWEEN THE BARS. WHEN FINISHED, PASTE THE PAPER ON THE BACK OF THE WAGON. PASTE COLORED STRIPS OF PAPER WHERE THE BARS ARE. DECORATE THE WAGON.
TEACHER: BEST PAPERS OF PUPILS ARE ARRANGED ON THE BLACKBOARD LEDGE TO MAKE THE CIRCUS PARADE. THIS IS AN INCENTIVE FOR BETTER WORK.



AT THE CIRCUS.

MISSING WORDS ARE NAMES
OF NOTES



ONE DAY ALFRED, WHOSE NICKNAME WAS , WENT
TO THE CIRCUS.  LIKED THE MONKEYS VERY MUCH.
HE SAW THE MONKEYS IN A .  HAD
SOME PEANUTS IN A . HE BEGAN TO 
THE MONKEYS. IT WAS FUN TO WATCH THEM .
AS SOON AS THEY KNEW HE HAD NUTS, THEY 
FOR THEM.

IT WAS FUNNY TO  ONE MONKEY LOOK AT HIS
 IN A MIRROR SOMEONE HAD GIVEN HIM. AN-
OTHER WAS PLAYING WITH A  HE HAD FOUND IN
THE . AN  MONKEY WAS HAVING
TROUBLE WITH A .

 WATCHED THEM FOR  LONG TIME AND
THEN STARTED HOME.

• SAFETY IS OUR DEFENSE •

Vacation time is here again! Are you ready for it? Have you thought about plans? Are you going on a trip or staying at home?

REMEMBER:

A good vacation is one that has not been spoiled by some unfortunate incident indoors or outdoors. Unfortunate incidents can only be avoided by careful and thoughtful thinking. Almost half of the accidents to boys and girls occur when they are outdoors at play.

A VACATION SERVES SEVERAL PURPOSES

First: It releases one from daily routine and hard study.

Second: It gives the muscles a chance to relax and get rid of a very tired feeling.

Third: It gives one the opportunity to be outdoors and engage in games.

Fourth: It gives one a chance to see new places and faces.

This summer, we are faced with many new problems. The rubber shortage will probably keep the family from taking long trips by motor car; the need for trains for transportation of many of our armed forces may prevent many trips by train; the need for buying of war stamps and bonds may be another reason for not taking trips; and the danger in certain zones, such as both coast areas, will undoubtedly keep many from going to the seashore.

It seems that most of us will have to prepare for a summer near the home front. The first consideration this summer will be the work for the Red Cross and Civilian Defense activities. Children are willing workers right now, when so many of their big brothers are fighting in the army or the navy. They can be trained to know first aid; how to fight fire; how to get ready for a trip to an air raid shelter; how to call for help if there is an emergency they cannot handle. They can sew and knit and prepare games and scrapbooks to send away to camps; they can collect books and magazines to send to training camps or Service Clubs.

If there is no organized playground or city park available for recreation, then children must choose a safe place in which to play. All students in the Safety Council and other school groups have learned that alleys and streets are not safe places for play. In most playgrounds there is a policeman on duty and supervisors and nurses are on hand, also. However, there may not be trained nurses available this summer, as the

IN TIME OF PEACE IN TIME OF WAR IF WE PLAN A SAFE VACATION

by

HAZEL MORROW DAWSON

Instructor, Kansas City, Missouri

need for nurses for war duty will have to be considered. First-aid workers will be ready, though, for hundreds of new workers have taken thorough training for giving first aid.

SAFETY AT HOME

Children should be taught the following cautions.

Roller-skate on the sidewalk, never in the street.

If you do not have a back-yard "gym set," put up some equipment of your own.

Make a good, safe swing. Use a heavy rope with a board for a seat fastened to prevent the board from falling out. Prepare a sand box that can be covered at night or during a rain. A place to play tennis in the back yard can easily be arranged. A net is not always so necessary for practice.

Arrange a little corner of the yard for amateur plays. It is easy for boys and girls to dress up and stage outdoor plays such as "Cinderella," "Sleeping Beauty," "Little Red Riding Hood," and other familiar ones.

DANGERS OF PLAYING OUTDOORS

Strenuous exercise in the hot sun for too long a time is dangerous. Each year hundreds of persons die of sunstroke or heat exhaustion. A severe sunburn may become infected, causing blood poisoning. Thus, exposure to the direct rays of the sun for too long a period of time can result in very unpleasant burns and perhaps death.

A person suffering from heatstroke suffers first from pain in the head, dizziness, and dryness of the mouth and skin. Insensibility follows rapidly and, according to first-aid statistics, about 25% of cases admitted to the hospital die.

In all playground work, industrial work, or camping trips, remember that one must become accustomed to the rays of the sun gradually.

If a person suffers from heatstroke,

he should be removed quickly to the shade or to a cool place. Remove his clothing. Lay on back with head and shoulders elevated and apply cold cloths or ice bags to the head. Wrap body in a sheet and pour cool water on every few minutes. The body should not be cooled too much at a time. A physician, of course, should be summoned immediately but this cooling process should not be stopped until he arrives. Do not give stimulants of any kind. If the patient is taken to a hospital, the treatment should be continued on the way.

Heat exhaustion is caused both by direct rays of the sun and by sultry indoor heat such as that in foundries, bakeries, and boiler rooms. Heat exhaustion begins with dizziness, nausea and staggering, and frequent vomiting. The pulse is weak and the body may become cold. The patient should be removed to circulating air and be treated for shock in a lying position. He should be kept warm and given stimulants, that is, salt. This may be given $\frac{1}{2}$ teaspoonful at a time with several swallows of water until as much as a tablespoon is given. Or, he may be given salt water to drink. In all cases a doctor should be summoned.

Avoid drinking a great amount of ice water or other cold liquids when you have been out in the sun and your body temperature is high. Warm food and an occasional hot drink are much better than a continuous diet of cold foods and cold drinks.

Nosebleed is another thing to watch out for during this vacation. It is well to know a few good rules about its treatment:

Loosen clothing about the neck.

Do not blow the nose.

Hold head slightly back and breath through the mouth.

Apply cold wet compresses over the nose.

Sometimes pressing the nostrils together firmly will stop the bleeding.

If bleeding continues, a doctor should be called.

HIKING

Children going on hiking trips for the first time should do so with trained supervisors. They should be taught the right kind of clothing to wear; the right kind of equipment to take; dangers of the camp fire; and dangers of incorrect usage of knives and other sharp instruments. Also, too much hiking for a beginner may be too much exertion, so "take it easy" the first time.

ROLLERSKATE ON THE SIDEWALK



PUT OUT CAMPFIRES



*Enjoy
Vacation
Play
Safely!*



SWIM WHERE THERE ARE LIFE GUARDS



BE CAREFUL WHEN RUNNING AFTER BALLS

BUILDING MODEL PLANES

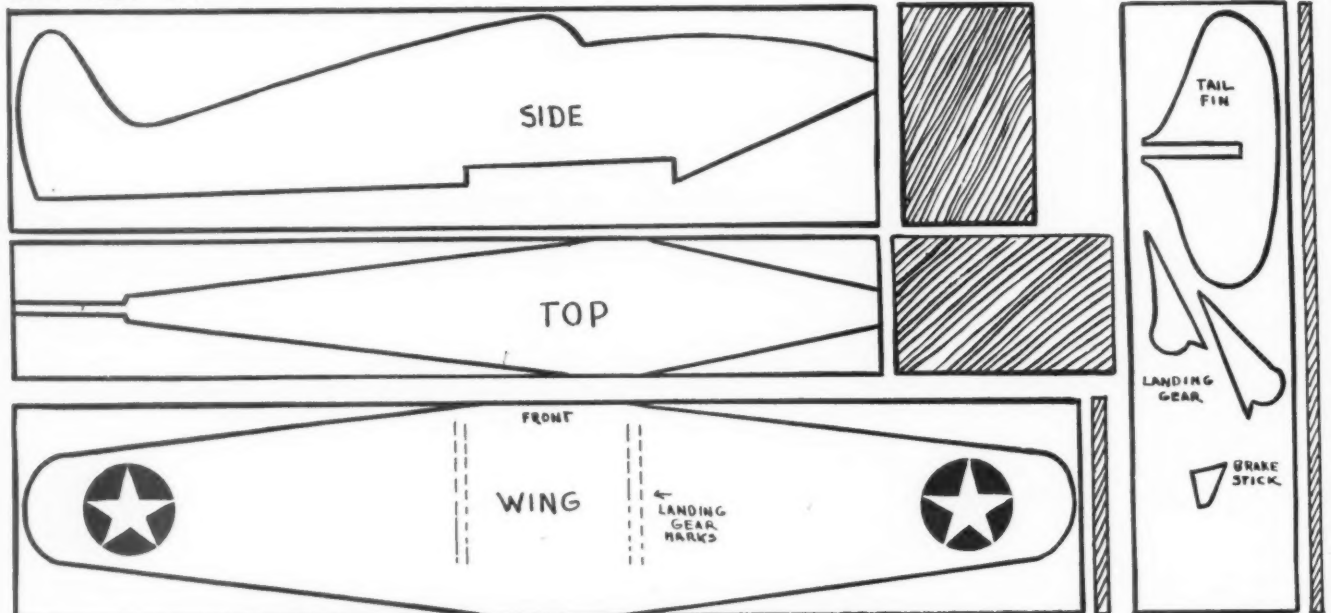
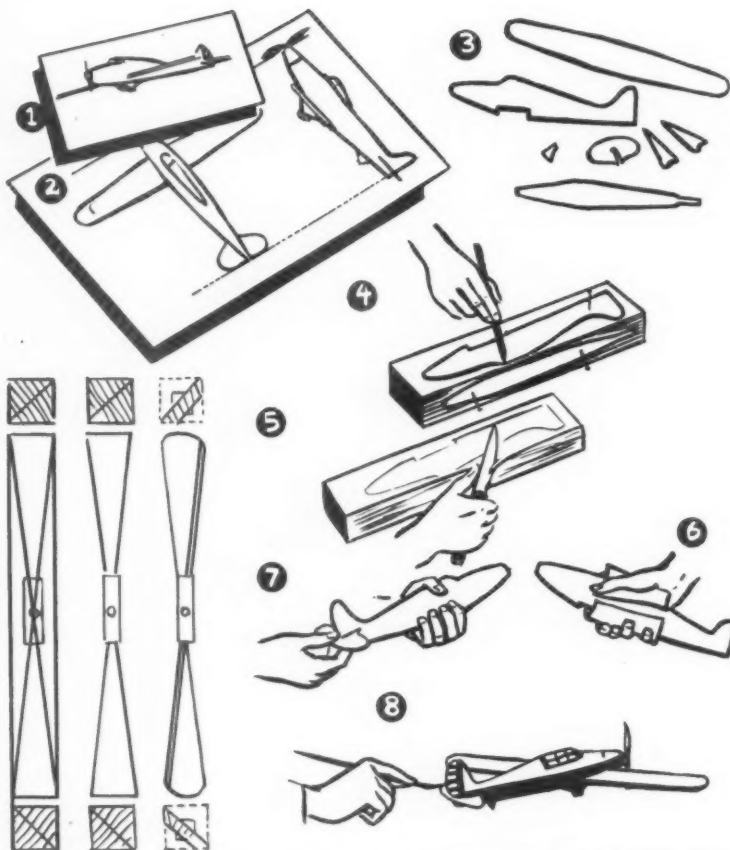
The United States government is asking boys especially to make model airplanes which may be used in experiments conducted by the air corps. Here are some ideas which may be used in this work. First find a photograph showing an airplane about the size of the model to be built. Be sure that there is a top and a side view. Trace the various parts as we have shown in Fig. (3). Cut them out and place the top of the fuselage on the top of the block of wood and the side on the side as we have shown in Fig. (4). Pins hold the paper patterns in place while they are being sketched on the wood with a pencil. Note: the wood used should be balsa or other lightweight wood.

Whittle around the pencil lines until the shape of the fuselage is formed. Then smooth the wood with sandpaper as in Fig. (6).

Lay the pattern for the wing and other parts (except the propeller) or thin boxwood (a cigar box will do) or $\frac{1}{4}$ " plywood. Trace as before and whittle.

The propeller is made from a piece of wood shaped as that at the left. Lines are drawn across the top as shown. Note the small rectangle which is left in the center. Then the ends are carved by following the diagram at the top and bottom of the propeller illustration.

Finally the parts are glued together and painted. A hole is drilled through the center of the propeller and secured to the nose with a nail and a washer.



MODEL FINISHED
AND DECORATED



PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by
HAROLD R. RICE

*Instructor, Teachers College, University of Cincinnati,
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

A VICTORY VACATION

In a few more weeks schools all over the nation will close for the summer. Boys and girls will be faced with a new vacation — one that they have never experienced before. Few families will find it possible to follow their previous habit of extended trips. Most boys and girls will find it necessary to spend their summer in their own community.

Teachers should not consider their responsibilities ended with the closing of school. They must provide some form of activity for the boys and girls to meet this new situation. What would be more beneficial than a VICTORY VACATION?

PRESENTING THE PLAN

Children want to do all that they can to aid in bringing ultimate victory at an early date. By carefully planning and executing a summer SCRAP DRIVE, they can contribute greatly to this objective.

LISTING ESSENTIAL MATERIALS

A class discussion will disclose the many essential materials needed. Included among these will be paper, tin, lead, brass, copper, steel, and rubber. These should be recorded on the blackboard before the class.

ORGANIZING COLLECTION GROUPS

Once the materials are determined, it is necessary to seek a method through which these items can be collected. Available wagons should be tabulated and these listed on the blackboard.

Teams should be organized. To facilitate smooth operation, members of each team should be neighbors. After the teams are listed, a captain should be elected by each group. Wise selections will assure a successful drive.

ADVISING THE COMMUNITY

Parents can be informed of the drive through their children. However, every community has couples that are childless and may not receive the information. A committee should prepare an attractive folder, Fig. (1-A), or letter, Fig. (1-B), advising that Blank School is making an all-summer drive for scrap materials essential for war industries. If a mimeograph machine is available, these can be reproduced in quantities very easily and inexpensively. A few lines or spots of poster paint or water color will enhance them beautifully. Patriotic red, white, and blue

schemes are recommended. The theme VICTORY should be carried throughout since it will be in accord with a VICTORY VACATION. Where a duplicator machine is not available, a local printer may be willing to donate the material. It is possible to pay for the printing through paper drives, school shows, candy sales, etc.

Attractive posters, Fig. (2), should be made by another committee. These should be placed in community stores. It would be advisable to send the poster with a well-informed pupil and the storekeeper will be more than willing to cooperate and donate the necessary space. It may be possible to locate a most generous shopkeeper who will donate a portion of his window space for a large and more elaborate display. Here the pupils can obtain the experience of WINDOW TRIMMING by making a most informative display advising the public of the drive, displaying the essential household articles desired, etc.

Local papers will gladly carry the news story and a publicity committee should be on duty throughout the summer advising the reporters of the progress made. Feature stories and photographs of collection groups at work can be easily obtained through the proper approach.

HANDY CONTAINERS

Many people discard essential materials because they seem so insignificant at the time. Pupils should make small containers available, attractively decorated, which can be placed in a convenient place in every home. The possibilities of this phase of the campaign is unlimited. For example, tin cans can be converted into containers for such items as old razor blades. Fig. (3-A) shows a can with the top cut away and the wrapper removed. If the wrapper is carefully taken from the can, it can be used as a pattern for size in planning the new covering. The same width is retained, but the new wrapper should be about an inch longer (indicated by dotted lines in Fig. (3-A) so that it can overlap when pasted in place. It is difficult to paste paper to a metal can. However, the overlapping piece can be pasted to the paper underneath very easily. Fig. (3-B) shows a possible VICTORY design for a can. Another is shown in Fig. (3-C).

Razor blades have been mentioned as one of the many desirable items. In a small community of but 5,000, there will be about 1,500 persons using razor blades. The average life of a blade is but a week. One blade to an individual seems worthless, but in a month's time a collecting agency would obtain 6,000 pieces of valuable steel! (Students should be cautioned to handle such items carefully.)

VICTORY CAPS

A simple yet effective paper hatband should be designed by the pupils. A strip of heavy paper about 4" wide and long enough to go around the forehead should be cut, leaving about 1" to overlap for pasting, Fig. (4-A). This should be colored with crayon or poster paint carrying out the VICTORY theme, Fig. (4-B). Fig. (4-C) shows the band in place. Each collector should wear his official cap while on duty.

HONORED HOMES

Some simple symbol of appreciation should be created for each home contributing towards the success of the campaign. Small paper cards should be planned, using the VICTORY theme such as shown in Fig. (5). Each home that donates materials should be given one of these and asked to display it in a window. It can be pasted in place with a little library paste.

THE PLAN IN OPERATION

The success of the plan largely depends upon the efficiency of the group. Regular "collection" days should be selected and these should be followed faithfully. Overeager children can become "bothersome" and should not attempt "daily" collections. Weekly collections are sufficient.

A collection center should be obtained through permission from the principal of the school and the sale of the materials should be supervised by this official. Materials should be stored away until sufficient quantities are obtained.

The money received from the sales of the merchandise can be used in many ways. VICTORY stamps can be purchased and then given to the school or to the community. A group discussion will lead to many desirable methods of disposal of the funds received.

MAKE THIS A VICTORY VACATION!



FIG. 1-A



FIG. 1-B



FIG. 2

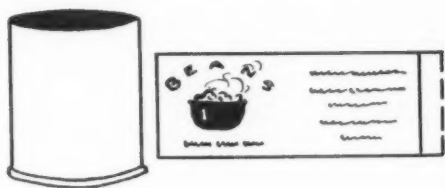


FIG. 3-A



FIG. 3-B



FIG. 3-C



FIG. 4-A

FIG. 4-B



FIG. 4-C



FIG. 5-A



FIG. 5-B

STATUE OF LIBERTY

The Statue of Liberty, since 1886 the symbol of the ideals for which America stands, has had a long and interesting history. The statue was a gift from the people of France to the people of the United States.

It is not strange that French people should have planned such a magnificent tribute since they have always been as much lovers of freedom as ourselves. Even in their present, unfortunate state we know that the French will continue to strive for those ideals of liberty and justice which are embodied in the Statue of Liberty. During the Revolutionary War the French helped the struggling colonies and material help or generous sympathies for our causes have always been forthcoming from these lovers of freedom.

The statue was designed by the French sculptor, Auguste Bartholdi. He made a model forty inches in height which was successively enlarged until the present statue came into being. The metal used in the construction is copper but there is a supporting framework of iron designed by Gustave Eiffel (who designed the Eiffel Tower). The reason the framework was so necessary was that, in order to make it easier to dismantle and ship across the ocean, the statue was made similar to a shell of copper.

When it was finally shipped to the United States, it was erected on a pedestal which the people of the United States paid for. Bedloe's Island in New York Harbor was selected as the site for the statue since it was while coming into the harbor that Bartholdi conceived the idea for this modern colossus.

Bedloe's Island was formerly the site of Fort Wood but various proclamations have transferred military affairs elsewhere and have designated the entire island as a national monument under the supervision of the National Park Service of the Department of the Interior.

Perhaps no more welcome sight greets travelers than the Statue of Liberty holding her torch of enlightenment high above her head. This can be seen for some distance as ships come into the harbor from voyages across the Atlantic.

On the project page you will notice a detail of the statue showing the foot with the broken chain. This symbolizes America's breaking the chains of bondage in her struggle for freedom.

The tablet which the figure holds is inscribed with the words July 4, 1776, the numbers being in Roman characters.

The dedication tablet on the pedestal reads: "A gift from the people of the Republic of France to the people of the United States, this Statue of Liberty enlightening the world commemorates the alliance of the two nations in achieving the independence of the United States of America and attests their abiding friendship. Auguste Bartholdi, sculptor. Inaugurated October 28th, 1886."

Since the completion of the Statue of Liberty, it has been adopted by the people of the United States as a symbol on a par with the Stars and Stripes, Washington and Lincoln and the Liberty Bell. Patriots from that day to this remind us that we must keep the light burning in the hand of Liberty. In

other words its symbolism has become our national watchword in guarding our liberties and those things for which our ancestors, with the help of the French, fought so bravely to achieve. The earnest hope of Americans today is that they can help their French friends recapture their lost liberty.

On a tablet at the base of the statue is the following sonnet written in honor of the Statue of Liberty and the things it commemorates. It is a beautiful poem to remember especially in these trying days.

THE NEW COLOSSUS

Not like the brazen giant of Greek fame,
With conquering limbs astride from
land to land;
Here at our sea-washed, sunset gates
shall stand
A mighty woman with a torch, whose
flame
Is the imprisoned lightning, and her
name
Mother of Exiles. From her beacon-
hand
Glow world-wide welcome; her mild
eyes command
The air-bridged harbor that twin cities
frame.
"Keep, ancient lands, your storied
pomp!" cries she
With silent lips. "Give me your tired,
your poor,
Your huddled masses yearning to
breathe free,
The wretched refuse of your teeming
shore.
Send these, the homeless, tempest-tost
to me,
I lift my lamp beside the golden door!"

—Emma Lazarus

• THE DISCOVERY OF PUNCTUATION •

In the days of Aeschylus, Sophocles, and Euripides—whose works are still read and praised—there were no such things as punctuation marks. Indeed, in some languages today, punctuation marks that we find indispensable are never used. The quotation mark is a good example.

Finally, the ancients discovered that it was difficult to read poetry because some of the verses were so complicated. So they used dots to separate them. The Greeks used a short, horizontal line—called a *paragrophos*—to indicate that

a paragraph began directly above it. It looked something like our underscore.

At first pauses were indicated by commas, and high, low, and middle points. The period or full stop was a large dot or a double dot. The high dot was a colon or a semicolon. At first the modern semicolon was used as a question mark. But later the modern interrogation point—shaped somewhat in the form of an ear—came to be adopted.

Long after much of the world's great literature was written, the rules of punc-

tuation became organized. When the printing press was invented, many printers were noted for the beautiful volumes they produced which appeared throughout Europe. One of these was an Italian, Aldus Manutius, who was not only a wonderful printer but a very learned man as well. He made a list of the punctuation marks and proposed rules for their use. Because the books which he produced were so beautiful, people had a high regard for him and they were inclined to accept his rules.

The word punctuation comes from the Latin word *punctum*, meaning point.

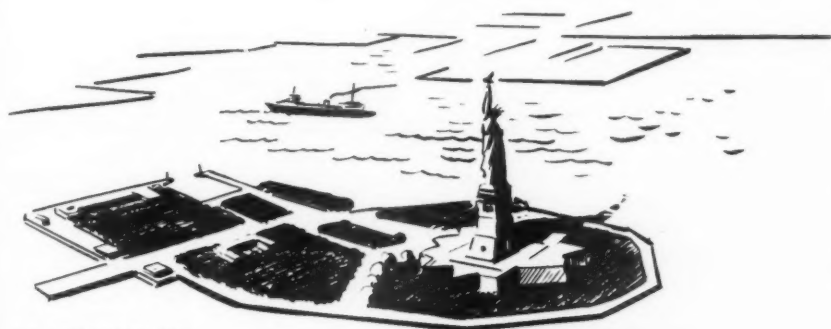
★ The Statue of ★ LIBERTY

A drawing of the Statue of Liberty can be used as the cover of a notebook telling all about this wonderful monument. You may place pictures of New York Harbor, Bedloe's Island, Auguste Bartholdi, and other people and things connected with the Statue of Liberty in the notebook also.

Patriotic posters can be made using the Statue of Liberty.

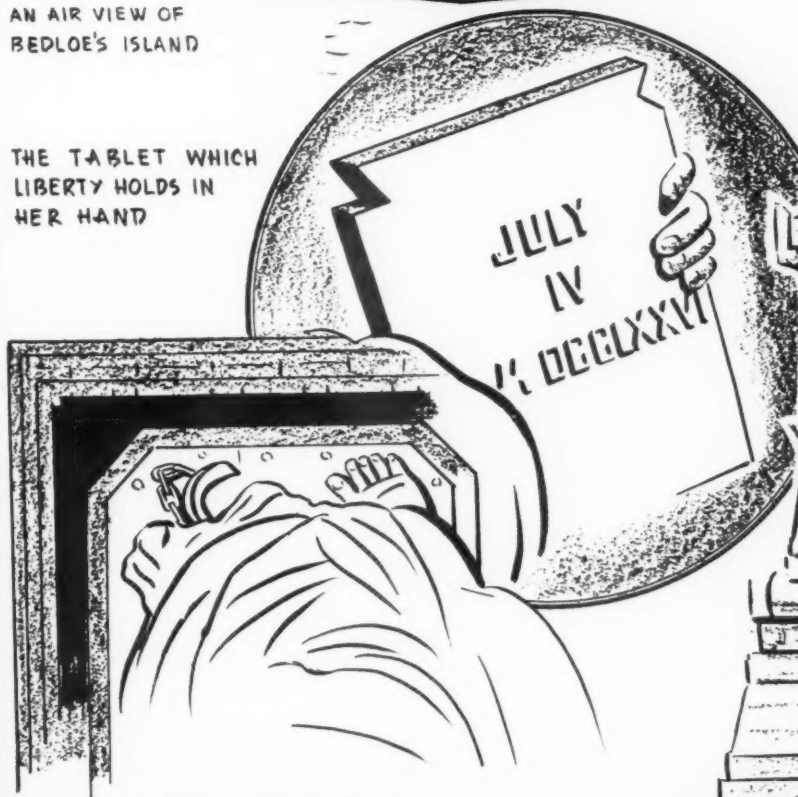
If you have a collection of patriotic poems and stories, what better cover design could you have than the Statue of Liberty?

Blackboard borders may also be made using this idea.



AN AIR VIEW OF
BEDLOE'S ISLAND

THE TABLET WHICH
LIBERTY HOLDS IN
HER HAND



LOOKING DOWN AT THE BROKEN
SHACKLE AT LIBERTY'S FOOT





EAST OF THE **S**
AND
WEST OF THE **M**OOON

(Note: This is another in the series of folk and fairy tales which are designed to be read to the children. At dramatic points in the story, the teacher should pause and allow the children to sketch whatever that portion suggests. The drawings may be collected into a notebook.—Ed.)

Hundreds of years ago, when strange things happened every day, there lived a very poor man. In his house in the forest lived his sons and daughters, also. As time passed, the house became more shabby and food became more scarce. The man knew not how he would take care of his family.

Then one rainy night he heard a knock at his door. There on the little porch stood a great, white bear. Before the man could close the door again, the bear spoke.

"My good man, I shall make you rich if you will allow me to have your daughter Diana."

"Oh, no," replied Diana's father. "I may be poor, but I love my daughter too much to give her up."

"In three days I shall come back," said the bear. "You have until that time to make up your mind."

So saying the bear turned and strode through the forest.

(Pause for sketch.)

The man looked sad as he closed the door and turned toward his family, but Diana came running and smiled at him.

"What happened, father?" she asked.

When her father told her, Diana at first thought that she would not want to go. Then she saw how her brothers and sisters had little to eat and very poor clothes to wear; she saw how worried her father was, and she made up her mind to go with the bear.

Three days later the bear returned and Diana started on her journey with him. She rode on his white back as they made their way through the forest. Finally they came to a great rock. The bear knocked three times and the rock opened. Inside was a beautiful palace.

(Pause for sketch.)

"Oh, how beautiful!" Diana exclaimed.

"It's all for you," the bear told her giving her a little silver bell. "Use this to ring whenever you want anything. I must leave you now."

Diana rang when she was hungry and a beautiful table with delicious food appeared. When she was sleepy, the bell summoned unseen servants to open a door leading into a magnificent bedroom. In the bedroom were two enormous beds. Diana slept in one of these, but she thought that she heard someone come in during the night and

EAST OF THE SUN AND WEST OF THE MOON

A Folk Tale For The Primary Grades

sleep in the other bed. However, for a few days she was so busy exploring that she gave it no further thought.

Finally, she decided to find out. That night, after she had heard the door softly close, she took a candle, lit it, and went to the second bed. There was a most handsome prince sleeping peacefully.

(Pause for sketch.)

Diana was so excited that she tipped the candle and some drops of the candle fell upon the prince. He awoke and stared at her.

"Oh, why did you do this?" he cried. "If you had waited for a year, I should have been saved from this spell."

"What spell?" asked Diana.

"Some wicked fairies have enchanted me and turned me into a bear during the daytime. Only at night am I my real self. But if I could have found some beautiful maiden who would stay in this palace with me for a year, the spell would have been broken. Now I must go to the fairies' home east of the sun and west of the moon and marry one of the fairies."

And with that the prince was changed again into a bear and he vanished out of the palace.

(Pause for sketch.)

Poor Diana was very sad for she liked the prince very much. He was so kind and good. So she left the palace and began her search to find the fairies' home east of the sun and west of the moon. Everyone whom she met she asked the way to the castle, but never was there anyone who could tell her.

Finally, she met the East Wind.

"Do you know the way to the fairies' home east of the sun and west of the moon?" she asked.

"That I do not, but if you are not afraid to ride on my back, I shall take you to my brother, the West Wind. Perhaps he knows."

But he did not.

Next, they tried the South Wind without success.

"Let's go to the home of our brother,

North Wind. He is the wisest and most powerful of all of us. If anyone can tell you what you want to know, he can," said the South Wind.

It was a long journey to the home of the North Wind, but when they arrived there and told him their problem, the North Wind nodded his head.

"Yes, I know where the fairies' castle is east of the sun and west of the moon. It is a far, far way from here. Once I blew a leaf there and I was tired for a month after that. But, get on my back and I shall take you there. A beautiful maiden like you, Diana, should not be sad and lonely."

Again Diana rode on the back of the wind.

(Pause for sketch.)

Days and days passed as they rode over the earth and both Diana and the North Wind were becoming very tired. All of a sudden, the North Wind gave one mighty puff.

"There you are," he said. "Yonder is the castle of the wicked fairies. Take care that you do not come under their spell."

"Thank you, North Wind," Diana called as she started to walk towards the castle. "I'll remember."

(Pause for sketch.)

As she walked along, Diana saw many fairies hurrying to the castle.

"What is happening at the castle that everyone is hurrying so?" she asked a fairy who looked somewhat kind.

"Oh, don't you know? This is the day the prince picks one of us wicked fairies for a bride. It will be the one who can wash three spots of candle drippings from his shirt. Come along and see the contest," the fairy cackled.

In the court of the castle, the wicked fairies were gathered and with them was the prince. Diana thought he looked very sad, but when he saw her he made no sign that he knew her.

One by one the fairies tried to clean the shirt, but they only made the spots larger and blacker. When almost all of them had tried, the prince spoke.

"Since you are having little success with this business, why not let yonder maiden try her luck?"

Diana was handed the shirt. Almost as soon as she touched it, the spots began to disappear. Soon it was as white as snow.

(Pause for sketch.)

Immediately the spell was broken, the prince was freed from the wicked fairies. He married Diana and they went back to the palace where they lived happily ever after, at least that is the way the North Wind told the story to me.

TEACHER'S CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

SPELLING HELP

by

MRS. ESTHER JISKRA

Tobias, Nebraska

As an expression of individuality in language work in the lower grades, my pupils have initiated the idea of using their daily spelling lesson. Much enthusiasm has been shown and renewed interest manifested in sentence forming in my upper grades, too.

Taking each consecutive letter, they form a sentence each word of which begins with a letter of the spelling word. For example: the word "arithmetic" was used thus—"A rat in the house may eat the ice cream." Other words in the spelling lesson were used in a like manner.

Thus, sentence-forming, which is usually a weary undertaking, is now made entertaining and easy.

SCHOOL ALBUM

by

MRS. GERTRUDE R. SCHMIDT

Marshall, Michigan

This year we started a school album and are getting the interest of the entire district. We started by taking a picture of the building and of the children in class groups. Many suggestions poured in until now we really have quite an account of the doings at school.

On the first page we have the picture of the school, one of the school officers, and one of the county school commissioners. On the following pages are the class groups in proper order. A section of the book is set aside for our visitors. The pets belonging to the children of the school, our school activities, games and other recreational activities each have their separate pages.

This little idea has brought about several very interesting activities such as letter writing to ask certain individuals to come to school to have their pictures taken, writing titles for the various pictures in the album, etc. Some children who lacked interest in

other school activities became fascinated by this one. A boy who had been backward before, brought his mother and his pet to school to have them take part in this little project.

ARITHMETIC CONTEST

by

NONA NELSON

Gunn Valley, South Dakota

In order to motivate more interest and better grades in arithmetic, I made a chart of corrugated paper. Each ridge was called a step. Each child had a catalogue picture of himself fastened to a pin. The idea was to get to the top of the steps first where a small prize was waiting. An "A" entitled the child to climb three steps; a "B" allowed him to go up two steps; and with a "C" he advanced only one step. If a paper was marked "F," the child had to climb down one step.

No extra expense was necessary and since the children were greatly interested in this contest it has been a favorite ever since it was first begun.

FINGERNAILS

by

KATHRYN E. LONG

Westboro, Wisconsin

Perhaps the best time and place to launch a clean-fingernail drive is in the primary grades. With this as my objective, I made little cardboard pigs for each child. One side of the pig was black; the other, white. To each pig was tied a string which was used to fasten it to the bulletin board. A piece of wire might also be used.

After the fingernail inspection each morning, the child turns either the white side or the black side out according to the condition of his nails.

BALLOON SPELLING RACE

by

ORDELLA J. WALKER

Dennison, Minnesota

On a sheet, 32" x 22" (half an unprinted newspaper), I drew two clowns, a flag pole, and a simple background of trees, grass, etc. Each pupil made a paper balloon, printed his name on it, and decorated it as he desired. To each of these I attached a thread which I pulled through at the hands of the clowns. The ends were placed in an envelope attached to the back side. The flag pole had markings an inch apart so we could use it as a gauge. When a pupil had a perfect score, his balloon was placed one space higher.

QUOTATION FOR THOUGHT

Two things stand like stone:
kindness in another's trouble,
courage in your own.

—Abram Lindsey Gordon

If his score were below 75%, the balloon went down one space. This scheme aroused keen competition as each was anxious to have his balloon rise the highest. Also, in this way, the children could see what progress they were making.

SAFETY RULES

by

KATHRYN LAKE

Ajo, Arizona

An interesting way to bring playground safety rules to the attention of one's class is to have the children illustrate them.

My third-grade pupils produced some very effective illustrations done with stick men in vivid reds and blues. Each one of the pictures, full of action, told a story with a few simple lines.

Our portfolio of drawings which we called, "Rules of the Game," was loaned to different rooms for display purposes.

Some of the rules we illustrated were: "No Tripping," "Don't Play Too Near a Baseball Game," and "Go Home When School Is Over."

DOINGS OF OUR EDITORS

During the past month, it seems, our editors have been especially busy doing many things and heaping laurel wreaths upon their heads.

Mr. Jones addressed a conference of the Midwest Writers' Association on the topic of "Writing Magazine Fiction for the Elementary Grades." You will agree with us that many writers of children's fiction sometimes miss the point entirely, so Mr. Jones' topic was both timely and informative.

Blanche Cowley Young, who contributes those excellent radio scripts for boys and girls to present over school radios, has just been notified that she won the first prize in the National Women's Press Association contest—the Juvenile Radio Division. Her winning script was the one which appeared in the March, 1942 issue of Junior Arts and Activities. Hats off to Miss Young!

Harold R. Rice, author of "Progressive Art in Progressive Schools" and a member of the staff of Junior Arts and Activities for several years, has just been elected vice-president of the Art Section of the Ohio Education Association. Congratulations!

THE LANGUAGE OF MUSIC

(Continued from page 18)

Action, costume, scenery, and orchestra are used.

ORATORIO: Usually a sacred drama often with words from the Bible, which is set to music. Written for chorus, solo voices and orchestra, the oratorio is never given in costume nor is staging and scenery used.

ORCHESTRA: A group of instrumental performers whose number and proportion of instruments vary with its purpose. A symphony orchestra includes four families: STRING, WOOD-WIND, BRASS-WIND, and PERCUSSION, given in order of their importance and number.

ORCHESTRA BELLS (GLOCKENSPIEL): A set of small bars of varying length, made of polished steel. When struck by a mallet, the bars produce a sweet, tinkling tone. This percussion instrument is sometimes mounted on a movable frame, resembling a xylophone.

OVERTURE: Usually an orchestral composition played before an opera or drama to set the mood.

P

PIANOFORTE: THE MODERN PIANO, so named because it can play both softly and loudly, something the earlier harpsichord and spinet could not do.

PICCOLO: A small instrument of the wood-wind family also called OCTAVE or LITTLE FLUTE. Has the highest and shrillest voice in an orchestra.

PIZZACATO: The name for plucking the strings with the fingers instead of playing with a bow. Used especially when referring to members of the string family.

PERCUSSION: A FAMILY OF INSTRUMENTS in which the tone is produced by striking one thing against another; the pitch may be definite or not capable of change.

POSTLUDE: A composition to be played at the close of a service or program.

POLKA: A folk dance in a skipping 2/4 rhythm; Bohemian origin.

POLONAISE: A lively Polish dance in 3/4 time.

PRELUDE: A composition to be played before another service, as at church.

PROGRAM MUSIC: See DESCRIPTIVE MUSIC.

PRODIGY: A child who surpasses other children and most adults in his ability to sing, play one or more musical instruments, write, and understand music.

Q

QUARTET: A group of four singers or four players of musical instruments, usually those in one family; also four-part music written for such use.

QUINTET: Music written in five parts, usually in four-part harmony with an obbligato; a group who use such music.

R

RECITATIVE: A solo in an oratorio or opera in which the words rather than the music are emphasized; the music follows the inflections of the human voice.

REPETITION: To give unity to music, whole phrases or parts of phrases are repeated at intervals.

ROMANTIC MUSIC: Music in which the emotion is very important; the mood rather than the structure is stressed.

ROUND: A short song in which the phrases are of equal length and all harmonize. Usually the singers are divided into two, three, or four sections who begin the song at different times and end an equal number of measures apart.

RUMBA: A lively modern dance of Latin-American (Cuban) origin; also the syncopated music written for such a dance.

RHYTHM: The regular repetition of accent in music; may be noticed once or more in each measure; occasionally may be felt only once in two measures.

S

SAXOPHONE: A wind instrument, popular in modern dance orchestra; the tone sometimes resembles that of a violoncello.

SCALE: The interval distances between the notes which fit into either the MAJOR or MINOR scale pattern; an arrangement of the eight white keys and the five black keys so that they follow the pattern on a piano.

SCHERZO: A humorous dance form in triple rhythm; it has displaced the minuet in symphonies.

SNARE (SIDE OR MILITARY DRUM): A small drum, played with two sticks, usually at a rapid speed. Catgut strings inside the lower head are called "snares."

SOLO: A composition intended for only one singer or player, with or without an accompaniment.

SONATA: A composition for one instrument; written in several movements, each having a different emotion.

SONATINA: A work in sonata form, with three or four movements, but shorter and more simple than a sonata.

(Continued on page 45)

Your Vacation

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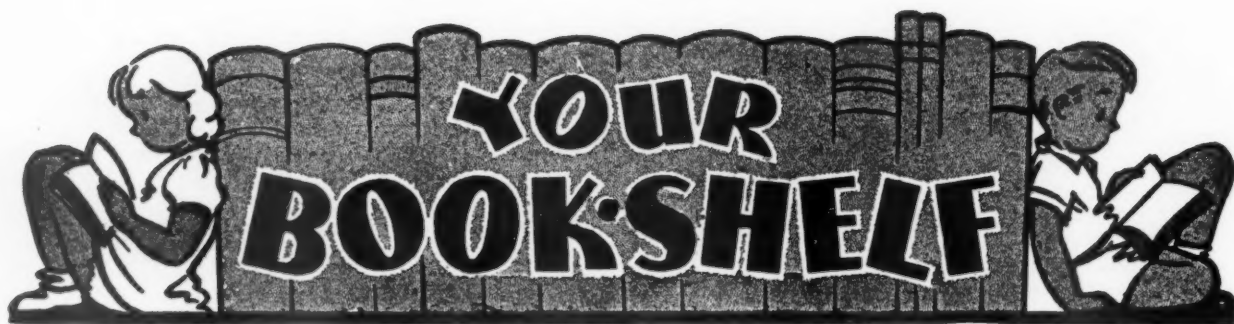
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YOUR BOOKSHELF

Perhaps boys and girls studying the history of our country have been a little bored by the repeated telling of the story of Christopher Columbus' discovery of America. Yet, this reviewer is sure that were this story told in a dramatic way, the children would love it. This has now been done by Mrs. Enid Meadowcroft who has written many excellent books for children.

Ship Boy with Columbus is centered around Pedro, the young friend of Diego Columbus. He is determined to go with the admiral on his first voyage of discovery. How this is accomplished, the adventures aboard ship, and the excursions among the islands are told in simple, dramatic prose which will fascinate boys and girls. The story ends with the visit of Columbus and his crew (including Pedro, the ship boy) to the Court of Spain.

Incidentally, the material contained in this volume is authentic and fictional details merely add interest. Mrs. Meadowcroft lists her source material at the beginning of the book. This is an additional reason for teachers to recommend it to their pupils for reading during the summer vacation.

(Thomas Y. Crowell — 129 pp. — \$1.50)

Some time ago we reviewed *Modern Composers for Boys and Girls*, a publication of the A. S. Barnes Company. This month we wish to report that a new volume designed similarly to *Modern Composers* (in fact the bindings, layouts, and so on are identical) has been completed. It is *Famous Inventors for Boys and Girls* by Iremengarde Eberle.

This excellent volume tells, in simple and understandable language, the stories of inventors from Johannes Gutenberg to Marconi. In almost every case there is an illustration of the subject's principal invention. A photograph or print of a portrait accompanies the story of each inventor.

A teacher who is collecting volumes for a classroom library or for a larger elementary-school library will find this

book a welcome addition to her list.

Frequently articles dealing with inventors and their inventions (even in encyclopedias designed for children) are written over the heads of the young users. While Miss Eberle at no time attempts to write down to children, her manner of presentation makes it possible for young readers to grasp the facts in a pleasant manner.

(A. S. Barnes Co. — 130 pp. — \$2.00)

Very young readers will be much amused by the title of Margaret Friskey's latest book — *A Goat Afloat*. They will find that the story is just as nice as the title.

A Goat Afloat tells the story of how Patsy and Peter became tired of playing with their toy boats so they gave them to little Bill and began to make a real one. With the help of Uncle Joe they succeeded and floated down the creek. But when they left the boat to help little Bill, the goat got into the boat. Finally Uncle Joe had to come to the rescue; but all ended well.

The vocabulary of this little book conforms to that of a preschool child (according to the standards of the International Kindergarten Union). Thus it is excellent to give beginning readers or to read to those who have not yet learned to read.

Another important feature of the story is the fact that the children build the boat. The author tells what materials they used and how they went about it and what additional help they needed. It inspires other children to action along the same lines. When we are trying to teach children to absorb learning by doing, such subtle suggestions are important.

A final recommendation — the inside front and back covers show drawings of the things mentioned in the story. Beneath each picture is the name of the object printed in the manuscript type which is used throughout the book.

A Goat Afloat is an excellent book to put in the hands of young readers.

(Albert Whitman & Co. — 32 pp. — \$1.00)

Recently many authors have been

turning their attention and talents to retelling the myths and legends of many people. The myths of the ancient Greeks, the legend of Beowulf, stories of the American Indians have been published in simplified form for young readers. And now comes another — *The Golden Wedge* by Maude and Delos Lovelace. It is a collection of legends of the Indians of South America. Its language is whimsical and sometimes humorous. In all cases it is not beyond the comprehension of boys and girls over eleven years of age.

The book contains the legends the Indians have told to explain many things which they did not understand — how they came to be on earth, how music came to the earth, and many others. The Indians call the time when the legends really happened The Long Long Before, surely a most expressive appellation.

Teachers as well as children will delight in these stories and, of course, any group studying South America or ancient literature will want to add these to their lists of reading.

The authors have had a great deal of experience in writing. Maude Lovelace is the author of the *Betsy-Tacy* stories.

(Thomas Y. Crowell — 189 pp. — \$2.00)

Mother Goose Health Rhymes for kindergarteners and children in the primary grades has just been published by Albert Whitman and Co. The author, C. M. Bartrug, is the superintendent of schools at Iowa Falls, Iowa, and has also written *Mother Goose Safety Rhymes* and *Mother Goose Etiquette Rhymes*.

These books, with their excellent illustrations by Marjorie Peters, are easy to use in teaching health habits to very young children. They can see the picture and hear the amusing verse; the fact will be impressed upon their minds. In addition to the verse, a caption below the picture (there is one on every page) gives the health slogan.

(Albert Whitman & Co. — 32 pp. — \$1.75)

(Continued from page 43)

SOPRANO: The highest-pitched female voice or an instrument with the highest pitch in its family; also music written for such a voice, either solo or part.

SPINET: An obsolete, string instrument somewhat resembling the modern piano.

STACCATO MARK: A dot placed above a note to indicate the tone is to be hit and released as quickly as possible.

STRING: The most important section in an orchestra, in which all stringed instruments played with a bow are included.

SUITE: Originally a set of dances in the same or related key but different rhythm and expression; modern SUITES are not all dance forms.

SYMPHONY: An orchestral composition usually in three or four movements, which are related in key but contrasted in rhythm; written for a full orchestra.

SYNCOPIATION: See JAZZ.

SLUR: A curved line used to connect quarter, half, and whole notes. It indicates that two or more notes on different pitches are to be sung to a monosyllable. With eighth or smaller-value notes the note flags are joined to indicate a slur.

T

TAMBOURINE: A percussion instrument, shaped like a flat drum, with only one end covered, which is sometimes struck with the hand; the sides contain flat, tin discs which jingle when the instrument is shaken or hit; used in gypsy and Spanish music.

TARANTELLA: A swift Italian dance in 6/8 time.

TEMPO: Time in music; the speed with which accented beats follow one another.

TENOR: The highest-pitched male voice; music written for such a voice or for an instrument that takes that part in four-part music.

THEME: A musical idea in a composition; a part of a piece that is enough to identify it.

TIME SIGNATURE: The figures at the left-hand side of the first staff in a composition; appear elsewhere to indicate a change in the original time or meter.

TREBLE: The clef used for soprano and alto voices; located at the left-hand side of the top staff in a group. Also high-pitched voices.

TRIANGLE: A percussion instrument of steel, bent into triangular form. When struck by a straight metal bar it produces a light, tinkling sound.

TRIO: A group of three singers or performers, who have different parts, each being important. Also music written in three parts.

TROMBONE: A brass-wind instrument. **VALVE TROMBONES** have keys to change the pitch; **SLIDE TROMBONES** change pitch by changing the length of the tube.

TRUMPET: A keyed instrument of the brass-wind family; has a brilliant, brassy tone.

TUBA (BASS): Deepest and most ponderous of the brass-wind family; difficult to play.

TIMPANI: See KETTLEDRUMS.

TIE: Two or more notes on the same pitch joined by a curved line to indicate that the tone is to be held rather than repeated.

U

UNISON: Music in which all parts play or sing the same melody.

V

VARIATIONS: Changes in a tune which add interest but which still show a resemblance to the original melody.

VIOLA: The alto of the string family; a little larger than the violin which it resembles; seldom used for solos.

VIOLIN: Possibly of Asiatic Indian origin, this string instrument has a soprano range. The most important instrument in the string family and in the orchestra. **SECOND VIOLINS** are ordinary violins that play a lower part than do **FIRST VIOLINS**.

VIOLONCELLO (CELLO): A larger violin, held between the knees by a seated player. Tenor of the string family; usually plays the bass part in string quartets.

W

WALTZ: A modern, slow dance in 3/4 time; developed from the minuet.

WOOD WIND: The second most important family in the orchestra; originally the instruments were made of wood; they required wind to produce the tone, hence the name.

X

XYLOPHONE: A percussion instrument. Bars of wood of unequal length are placed on a frame and struck with a mallet of wood. Sometimes resonators are placed below each bar to increase its volume and tone quality.

Z

ZITHER: A string instrument, plucked by the fingers and by a hook of iron, worn on the thumb.

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THE LISTENING HOUR



As has been our custom during the past several months, we should like to call attention to the famous composers who were born during the month of June. Perhaps by so doing we may give a few ideas for music classes which may lag a bit during the last few weeks before the closing of school.

A great romanticist, an exponent of nationalistic music, and a composer known chiefly for his operas were born in this month. They are Robert Schumann (June 8, 1810), Edvard Grieg (June 15, 1843), and Charles Gounod (June 17, 1818).

About Robert Schumann it should be noted that through the inspiration of his wife, Clara, he wrote some of the most beautiful and powerful piano music ever composed. She, in turn, gave it public hearing by playing it at her piano concerts, for she was one of the most famous of all pianists of her day. Schumann also rivals Franz Schubert in that he wrote many songs. Many of these are suitable for presenting to the upper grades for study.

Edvard Grieg is probably best known for the music he wrote as incidental music for the play by Ibsen, *Peer Gynt*. This is rather unfortunate since he wrote so many other works which are very beautiful and truly great. His *Concerto in A Minor* is an example. This magnificent composition for piano and orchestra breathes the spirit of the North which Grieg so loved and it has power and depth and displays to wonderful advantage the ability of the solo pianist. Grieg's lyric songs are also very beautiful.

Charles Gounod is remembered chiefly for his two operas, *Faust* and *Romeo et Juliette*. Yet authorities on things musical say that his importance as a composer is drawn from his oratorios and other sacred music. Most boys and girls remember his *Ave Maria* in which he superimposed a melody of his own over a simple Bach prelude.

Here is a list of some of the compositions of these men which you may want to use for Listening Hours or for more intensive study.

SCHUMANN: Scenes from Childhood, Traumerei, Manfred Overture, Papillons, Two Grenadiers, Du Bist Wie Eine Blume.

GRIEG: Concerto in A Minor (first

movement—compare with popular recording), *Peer Gynt*, *I Love Thee*.

GOUNOD: Ballet Music from *Faust*, *Ave Maria*, Waltz Song from *Romeo et Juliette*.

Probably writers of other departments of this magazine can better imagine the feelings of school teachers at this time of the year, but we think that we have a pretty good idea, too. They're tired and a little bit nervous perhaps and very glad that school is almost over.

Well, we have a plan for some music teachers, especially. We have been told on more or less reliable authority that there are two kinds of music-lovers—those who like "classical music" and dislike the popular variety, and those who enjoy the latest "swing" releases and think symphonies and such are very dull. All music teachers, we take it, like "classical music" and if the above statement be entirely true, then they do not spend much time listening to the efforts of Benny Goodman, Duke Ellington, Artie Shaw, and their confreres.

This we feel is a great mistake and if music teachers will look into the matter a little bit this summer they will be astounded to learn that the music which they may deprecate or at least declare that they do not like is an art and a science every bit exact as that system of harmony and style which rules the symphonies, concertos, oratorios, and sonatas of the masters.

They will be interested to know that the exponents of "swing" are excellent musicians (many of them can and do take their places alongside the "long hairs" in our symphony orchestras) and that they are exceedingly well trained in harmonics and the other components of musical composition.

With these thoughts in mind, the music classes in the upper grades may, when the fall session opens, occasionally listen critically to popular pieces with a view to understanding the rhythm and other factors in much the same way as other music is presented during the

Listening Hour. Incidentally, some of the songs which were considered merely fit for dance music some years ago have joined the ranks of those which are sung by concert singers and played by our best orchestras. "Smoke Gets in Your Eyes" and "Night and Day" are two which come to mind.

American record manufacturers are coming more and more to place compositions by modern American composers before the public. Recently Leo Sowerby's *Symphony in G Major* for Organ was recorded with E. Power Biggs at the console. Howard Hanson's *Lament for Beowulf* has also been recorded with the composer as the conductor of the Eastman-Rochester Symphony Orchestra. If at all possible music teachers should try to see that the members of their classes hear this type of music occasionally. Most schools with limited budgets for this type of equipment must be careful in their selection of records, but several of modern American and European composers should be included in a school record library.

Most of the symphony programs heard during the winter months have been replaced by "summer symphonies" or their equivalent. We remember dialing our radio very cautiously last spring when about to listen to one of these concerts. We were of the opinion that the musicians and conductors not to say types of compositions would be much inferior to those heard earlier in the year. We were pleasantly surprised and wish to report the fact. The summer concerts last year had all the dash and brilliance of the winter programs and presented, in addition, a considerable number of more recent works for which we were grateful.

Symphonic music is good the whole year around, you agree, and the numbers of summer concerts plus the various programs of recorded music give music lovers their fill in summer as well as in winter.

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CIRCUS

(Continued from page 27)

F. Model circus figures from clay.

G. Make simple potato block prints using circus designs.

H. Learn how to letter — for posters and notebook covers.

CONSTRUCTION

In this unit the class will either want to make a circus sand table or they will construct a more ambitious and larger replica of the circus. Here are questions for discussion.

What shall we make?

How many figures should our sand table (or floor project) have?

Shall we model them from clay or cut them out and mount them?

How many tents shall we have?

How shall we make the tents?

How shall we make the three rings for the circus?

How shall we make the cage for the animal act?

How big shall our mural be?

Shall we dress our dolls in circus costume?

How shall we make the costumes?

Shall we give a circus performance?

How many side shows shall we have?

How shall we make the side shows?

CULMINATING ACTIVITIES AND OUTCOMES

The children, by all means, should invite other boys and girls and parents to their culminating activity which might be either a circus performance or a play about the circus. If the children give the circus performance, the additional problem of costuming has to be met.

In this, along with the many other activities of the unit, the children will need to be co-operative, helpful, critical of their own efforts, etc. These are perhaps the most important outcomes of the unit. But there is another one, a knowledge that people in various walks of life live somewhat differently — but in many respects the same — as they do. They will, therefore, acquire a knowledge of that way of life and a respect for it.

BIBLIOGRAPHY AND SUGGESTED READINGS

The Circus — A Unit of Work, published in pamphlet form by Quarrie Corp., Chicago

The Circus, Eleanor M. Johnson, Modern Wonder Books, Unit Study Book No. 108, American Education Press, Inc., Columbus, Ohio

Fairy Circus, Dorothy P. Lothrop, Macmillan

Animals from Everywhere, Clifford Webb, Warne

Ways of the Circus, Frank C. Bostock, Century

• LET'S READ MORE •

by

GRACE E. KING

Seventeenth Summer is light reading that will please young and old alike. It is unique in being a college girl's extracurricular accomplishment. Maureen Daly, the young author just turned twenty-one, will be graduated with the regular out-going class from Rosary College, River Forest, Illinois, this June. Her first novel made its initial appearance in Chicago in the Marshall Field Book Department on April twenty-fifth, where the author was present for autographing.

It is a seventeen-year-old girl's own story of her first romance. "Every thought, every emotion, every heightening of beauty and sorrow and deepening of the color of life and happiness that her heroine experiences is the essence of 17," said Fanny Butcher, literary editor of the *Chicago Tribune*, in her review of April twenty-second.

There is no plot; but the story moves along, weaving the youthful romance in with vivid and colorful descriptions of the commonplaces of life in a small town, and it holds one's interest to the end.

Simplicity and charm mark the author's style, and the beauty and candor with which she describes the heroine's alternate emotions are startling. The reader lives again his own similar experiences, and marvels at Miss Daly's power of expression and intense honesty of observation. The *Tribune's* literary editor also says that this young author "may well become a really important chronicler of American life and emotions."

Booth Tarkington's *Seventeen* comes to mind for another reading and for comparison with *Seventeenth Summer*. Then there is *Junior Miss* by Sally Benson which is also light, refreshing entertainment. At the present time it is being dramatized on the air with Shirley Temple as star performer.

Exit Laughing by Irvin S. Cobb is an autobiography, humorous of course, but different in that it has no photographs either of himself at any stage of babyhood or literary career, nor even pictures of any of the homes in which he lived. The humorist planned it that way, he admits.

Everyday Things in American Life by William Chauncy Langdon is history in the new, interesting manner of presen-

tation. The first volume of the series, which is limited to the Colonial Period in America, came out in 1937; the second covers the 100 years from 1776 to the Centennial at Philadelphia; and the third, when published, will carry on from 1876 to the present time. The illustrations are authentic, it is easy reading, and it represents a great deal of research.

Introducing Australia and *Never No More* portray life in two of the countries where "our boys" are in service — Australia and Iceland. The former book was written by C. Hartley Grattan who is said on authority to be "the one non-Australian in the world today who is able to speak and write authoritatively on Australian literature, history, and economics." *Never No More* has its setting in a small Irish village on the edge of the bog of Allen. It is an autobiographical novel by Maura Laverty, who has a rich sense of life and a great deal of humor. She permits her readers to view life in the little Irish village through the eyes of a very young girl to whom every experience is new and sweet. One goes with Delia through the vicissitudes of childhood and the enlightenment of developing adolescence, and comes to love Gran almost as much as Delia herself.

Berlin Diary by William Shirer is a well-written book along the lines of current interest. Two volumes which should be in every library are *General MacArthur* by Miller and *Reveille in Washington* by Leech.

While *Berlin Diary* is one of the books that has been on the best-seller list for some time, the best-seller list cannot be considered a guide to good reading. Many things enter into the building up of these lists which bring books to the fore that cannot be recommended for quality. On the other hand, some of the best books never reach the list at all not to mention the top. It has been our purpose in this series of articles to bring as many of the worthwhile books as possible before our readers, and to include a sufficient variety to satisfy all reading tastes. As we said in the first of the series — the March number of the magazine — a well-rounded reading program should cover fiction, biography, history, travel, philosophy, poetry, humor, and even juvenile literature.

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